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CURTIS *On Tour*

Rinnat Moriah, soprano · **Roman Rabinovich**, piano

Curtis On Tour · "Dance" Recital · Sunday, September 16, 2007 · San Francisco, CA

"Gavotte" **from *Manon***	Jules Massenet (1842 - 1912)
"Parla!: Valzer cantabile"	Luigi Arditi (1822 - 1903)
"Les Filles de Cadix"	Léo Delibes (1836 - 91)
"Wiener Blut" **from *Wiener Blut***	Johann Strauss (1825 - 99)
"Frühlingsstimmen," Op. 410	J. Strauss
Préludes, Op. 28, No. 1, Agitato No. 2, Lento No. 8, Molto agitato No. 20, Largo No. 21, Cantabile No. 22, Molto agitato No. 23, Moderato No. 24, Allegro appassionato	Frédéric Chopin (1810 - 49)
"Quando me'n vo" ("Musetta's Waltz Song") **from *La Bohème***	Giacomo Puccini (1858 - 1924)
"Boléro" **from *La Fête du village voisin***	François Adrien Boieldieu (1775 - 1834)
"Mein Herr Marquis" ("Adele's Laughing Song") **from *Die Fledermaus***	J. Strauss
"Les Chemins de l'amour" from *Léocadia*	Francis Poulenc (1899 - 1963)
"Meine Lippen sie küssen so heiß" **from *Giuditta***	Franz Lehár (1870 - 1948)

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2004.

♦

Roman Rabinovich from Ramat-Gan, Israel, by way of Tashkent, Uzbekistan, is a student of Seymour Lipkin and entered Curtis in 2003.

Curtis On Tour brings the extraordinary artistry of the world-renowned Curtis Institute of Music to audiences nationwide. Performances by exceptionally gifted students and recent graduates of this intimate, Philadelphia-based conservatory embody the remarkable traditions of Curtis, where individually tailored study with a faculty of renowned musicians has nurtured a long line of great performers, from Leonard Bernstein to the Guarneri Quartet to Hilary Hahn.

THE CURTIS INSTITUTE OF MUSIC

Roberto Díaz, President

❧

Faculty Recital

Joseph Silverstein, violin, and Awadagin Pratt, piano (guest)

Wednesday, September 19, 2007
Field Concert Hall, 8 p.m.

❧

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833–97)
- Allegro amabile
- Andante tranquillo—Vivace
- Allegretto grazioso (quasi andante)

Phantasy, Op. 47 — Arnold Schoenberg (1874–1951)

INTERMISSION

Sonata for Violin and Piano (1927) — Maurice Ravel (1875–1937)
- Allegretto
- Blues: Moderato
- Perpetuum mobile: Allegro

Sonata in A major — César Franck (1822–90)
- Allegretto ben moderato
- Allegro
- Recitativo—Fantasia
- Allegretto poco mosso

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Photographic and recording equipment may not be used in Field Concert Hall.

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Joseph Silverstein, *violin*

Joseph Silverstein joined the faculty of The Curtis Institute of Music in 2000 and holds the Aaron Rosand Chair in Violin Studies. In his dual roles as a soloist and conductor, he has appeared with more than one hundred orchestras in the United States, Japan, Israel, and throughout Europe. He is a member of the Chamber Music Society of Lincoln Center and has recorded for many labels, including RCA, Deutsche Grammophon, Delos, CBS, Nonesuch, EMI, and Image. His Telarc recording of Vivaldi's *Four Seasons* with the Boston Symphony Orchestra received a Grammy nomination.

A 1950 Curtis graduate, Mr. Silverstein began his musical studies with his father, Bernard. He continued with Josef Gingold and studied with Efrem Zimbalist and Veda Reynolds at Curtis. He held positions with the orchestras of Houston, Philadelphia, and Denver before joining the Boston Symphony Orchestra in 1955 as its youngest player. In 1959 he won third prize (silver medal) in the Queen Elisabeth Competition. In 1962 he was appointed concertmaster of the Boston Symphony Orchestra, and he became its assistant conductor in 1971. Since then he has served as music director of the Utah and Chautauqua symphonies, interim music director of the Florida Philharmonic, and principal guest conductor of Seattle's Northwest Chamber Orchestra. He has also served as artistic advisor to the Hartford, Kansas City, Louisville, Baltimore, Toledo, Virginia, Florida, Alabama, Winnipeg, and Oakland symphony orchestras. This season he is the Portland Symphony's artistic advisor.

Awadagin Pratt, *piano*

Pittsburgh native **Awadagin Pratt** entered the University of Illinois at sixteen and later enrolled at the Peabody Conservatory of Music, where he was the school's first student to receive diplomas in three performance areas—piano, violin, and conducting. He was awarded an Avery Fisher Career Grant in 1994 and has given recitals at Lincoln Center in New York; the Kennedy Center in Washington, D.C.; Dorothy Chandler Pavilion in Los Angeles; and Orchestra Hall in Chicago. As a soloist, he has performed with the New York Philharmonic, Orchestra of St. Luke's, Minnesota Orchestra, and the Pittsburgh, St. Louis, National, Detroit, and New Jersey symphonies. Recent and forthcoming engagements include return appearances with the orchestras of Atlanta, Baltimore, Cincinnati, Indianapolis, Milwaukee, Seattle, Colorado, Kansas City, Utah, Nashville, and San Antonio.

Mr. Pratt is the artistic director of the Next Generation Festival, a two-week chamber music festival in Lancaster, Pa.; tours with the Daedalus Quartet; and appears with cellist Zuill Bailey in duo recitals throughout the United States. In 1993 Mr. Pratt signed an exclusive recording contract with Angel/EMI. His debut album, *A Long Way From Normal*, was released in 1994. Subsequent recital discs include an all-Beethoven sonata CD, *Live from South Africa*, and *Transformations*. His most recent Angel/EMI recording is an all-Bach disc with the St. Lawrence String Quartet.

Also a conductor, Mr. Pratt has worked closely with Leonard Slatkin at the National Conducting Institute and led the National Symphony at the Kennedy Center. He has also conducted the Toledo, New Mexico, Winston-Salem, Santa Fe, and Prince George County symphonies; the Concertante di Chicago; and two orchestras in Japan.

Mr. Silverstein and Mr. Pratt will perform the same program in Carnegie Hall on September 25 as part of a concert of past winners of the prestigious Naumburg Award presented by the Walter W. Naumburg Foundation. Mr. Silverstein won the 1960 Violin Award and Mr. Pratt won the 1992 Piano Award.

Forthcoming Curtis Recitals

Sunday, October 7, 2 p.m.
Field Concert Hall
Jimmy Brent Concert

Compositions by Jimmy Brent, performed by pianist Thomas Lawton, and works by Messiaen, Poulenc, and Schumann performed by Curtis students Johnny Teyssier, clarinet, and Kuok-man Lio, piano. The concert is free and open to the public, no tickets required.

Monday, October 8, 8 p.m.
Field Concert Hall
Student Recital Series begins

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. Recital calendars are available at www.curtis.edu, in the Gary and Naomi Graffman Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). The first calendar will be available Friday, October 5.

THE
CURTIS INSTITUTE OF MUSIC

Roberto Díaz, President

Founder's Day Musical Open House

Monday, October 1, 2007
5–7 p.m.

Studio 1E, 5:15–6 p.m.
Harpsichord practice.
Kuok-man Lio (*Albert M. Greenfield Fellow*)

Horszowski Room, 6–7 p.m.
Woodwind chamber music coaching with Daniel Matsukawa, faculty member and Philadelphia Orchestra principal bassoon.

THIRD FLOOR
Curtis Opera Studio, 5–6 p.m.
Woodwind class with Daniel Matsukawa, faculty member and Philadelphia Orchestra principal bassoon.

Curtis Opera Studio, 6–7 p.m.
"The Process: From Concept to Completion" explores this fall's production of *Le nozze di Figaro*—including musical selections.
Mikael Eliasen, artistic director of vocal studies and the Curtis Opera Theatre
Rinnat Moriah (*Stanley & Bertha Rogasner Fellow*)
Evan Hughes (*Ronald & Patricia Judd Stone Annual Fellow*)
Ralph Batman, managing director of vocal studies and the Curtis Opera Theatre
Chas Rader-Shieber, stage director

MANY THANKS
TO OUR GENEROUS DONORS

The Curtis Institute of Music expresses its sincere gratitude to participating students, faculty, and staff members.

The photographs and memorabilia displayed throughout the school bring history alive, courtesy of the Curtis Archives.

THE CURTIS INSTITUTE OF MUSIC
1726 Locust Street
Philadelphia, PA 19103
Ticket Office: 215-893-7902
Development Office: 215-893-5279
www.curtis.edu

THE
CURTIS INSTITUTE OF MUSIC

Founder's Day Open House

Wednesday, October 1, 2008
5–7 p.m.

◆ ◆ ◆

Welcome! Thank you for joining us this evening for an insider's view on The Curtis Institute of Music. As you wander through our halls, we encourage you to experience the wonderful sounds of teaching, practice, and performance at Curtis. Our students and faculty members are happy to meet you and talk with you, so please feel free to ask questions.

Enjoy your visit with us and return to Curtis often throughout the year to hear these extraordinary young musicians—the legends of tomorrow.

–Roberto Díaz, *President*

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GUIDED TOURS

5:15, 5:30, 5:45, and 6 p.m.

Starting in the Bok Room, explore Curtis's hidden treasures with Dean Robert Fitzpatrick, Charles Sterne III, Friends Board docents, and students. (Free tickets available at the Friends Board table in the Graffman Common Room. Up to fifteen people per tour.)

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SELF-GUIDED TOUR

- Inside Curtis's main entrance is the Gary and Naomi Graffman Common Room. Learn about membership in the Friends of Curtis and pick up complimentary CDs.
- Step into our open-door studios throughout the building. See where now-legendary musical artists have trained since 1924. Meet tomorrow's musical legends.
- Staff members, student workers, and volunteers are available throughout the building to answer your questions and to arrange elevator access. Restrooms are on the lower level and second and third floors. A handicapped-accessible restroom is on the first floor.

LOWER LEVEL

Percussion Studio, 5–7 p.m.

Percussion class with Christopher Deviney, faculty member and Philadelphia Orchestra principal percussion

Benjamin Folk, William W. Bernheim Fellow

Yi Fei Fu

Nicholas Murry

Michael Sparhuber, Abigail Rebecca Zubrow Cohen Memorial Fellow

Mari Yoshinaga, Graham and Joanne Berwind Annual Fellow

Organ Studio, 5–7 p.m.

Organ practice

Patrick Kreeger, Mrs. Cary William Bok Fellow

FIRST FLOOR

Bok Room, 5–7 p.m.

See *Guided Tours*.

Field Concert Hall, 5–6:30 p.m.

Curtis Symphony Orchestra string-section rehearsal, conducted by David Hayes, staff conductor, and coached by faculty members Roberto Díaz and Harold Hall Robinson (Sit on stage or in the north balcony.)

Field Concert Hall, 7 p.m.

A toast to the season with Roberto Díaz

SECOND FLOOR

Zimbalist Room, 5:15 and 6 p.m.

Building plans, presented by Elizabeth Warshawer, executive vice president

Horszowski Room, 5–7 p.m.

Piano practice

- Ran Jia, Wike Family Fellow
- Kuok-Wai Lio, Richard A. Doran Fellow
- Michelle Naughton, Bernard M. Guth Fellow
- Christina Naughton, Hirsig Family Fellow
- Andrew Tyson, Ralph Berkowitz Fellow
- Shih-Wei Huang, Roy Pressman Annual Fellow

Archives display (through the glass doors), 5–7 p.m.

Exhibit of Curtis alumni serving as principals in major American orchestras

THIRD FLOOR

Tabuteau Room, 5–6 p.m.

Woodwind class with Daniel Matsukawa, faculty member and Philadelphia Orchestra principal bassoon

- Masha Popova (flute), Alma and Edwin Lakin Annual Fellow
- Adam M. Kiswardy (oboe)
- Yao Guang Zhai (clarinet), Horace W. Goldsmith Annual Fellow
- Courtney Prizrenac (horn), Huldah Bender Kerner, M.D., Fellow

Salzedo Room, 5–6:30 p.m.

Harp rehearsal with Elizabeth Hainen, faculty member and Philadelphia Orchestra principal harp

Madeline G. Blood, Maryjane Mayhew Barton Fellow
Ko-Ni Choi, Marilyn Costello Memorial Fellow
Coline-Marie Orliac, L. Daniel Dannenbaum Fellow
Danyi Xia

Tabuteau Room, 6–7 p.m.

Brass coaching with Paul Bryan (Trombone '93), staff

Stanford L. Thompson (trumpet), William A. Loeb Fellow
Matthew Ebisuzaki (trumpet), Philadelphia Orchestra Annual Fellow
Katherine Jordan (horn)
Ryan Seay (trombone), Crown Holdings, Inc. Annual Fellow
Nathan Lodge (bass trombone)

Curtis Opera Studio, 6–7 p.m.

Rehearsal of Mozart's *Don Giovanni*: Sextet and Act I finale with Donald St. Pierre, opera and voice coach, and the Curtis Opera Theatre

235J Computer Studio (cross over to 235 building), 5–7 p.m.

Music composition

Christopher Weiss, Jimmy Brent Fellow

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MANY THANKS TO OUR GENEROUS DONORS

- Students, faculty, and staff members, for volunteering their time and talents this evening
- The Curtis Archives, for bringing Curtis's history alive through photographs and memorabilia displayed throughout the school
- **Parc**, a Stephen Starr restaurant, for providing reception hors d'oeuvres

THE CURTIS INSTITUTE OF MUSIC

Roberto Díaz, President

Sunday, October 7, 2007
Field Concert Hall, 2 p.m.

Jimmy Brent Concert

Fantasiestücke, Op. 73 — Robert Schumann (1810–56)
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Johnny Teyssier, clarinet
Kuok-man Lio, piano

Abîme des oiseaux
from *Quatuor pour la fin du temps* — Olivier Messiaen (1908–92)

Johnny Teyssier, clarinet

Sonata — Francis Poulenc (1899–1963)
Allegro tristamente
Romanza: Très calme
Allegro con fuoco: Très animé

Johnny Teyssier, clarinet
Kuok-man Lio, piano

Waltz for No One — James R. Brent (1953–79)

Thomas Lawton, piano
Paul Kowert, double bass
Gabe Globus-Hoenich, percussion

A Little Dab Will Do Brent

Thomas Lawton, piano
Paul Kowert, double bass
Gabe Globus-Hoenich, percussion

This afternoon's program will be performed wtihout intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Paul Kowert from Madison, Wisc., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Thomas Lawton, piano, guest artist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Student Recital Series Begins

Monday, October 8, 2007
Field Concert Hall, 8 p.m.

Beethoven	**Sonata No. 23 in F minor, Op. 57 ("Appassionata")**
Chopin	**Fantasie in F minor, Op. 49**
	Pallavi Mahidhara, piano
Lindberg	***Joe Jack Binglebandit***
	Achilles Liarmakopoulos, trombone
Tchaikovsky	***Variations on a Rococo Theme*, Op. 33**
	Brook Speltz, cello
	Jungeun Kim, piano
Walton	**Viola Concerto**
	Minkyung Sung, viola
	Elena Jivaeva, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

♦

First Student Recital

Monday, October 8 at 8 p.m.

Field Concert Hall

♦

Viola Concerto — William Walton (1902–83)

Andante comodo—con spirito

Vivo, con molto preciso

Allegro moderato

Minkyung Sung, viola

Elena Jivaeva, piano

Variations on a Rococo Theme, Op. 33 — Piotr Ilyich Tchaikovsky (1840–93)

Brook Speltz, cello

Jungeun Kim, piano

INTERMISSION

Joe Jack Binglebandit — Christian Lindberg (b. 1958)

Achilles Liarmakopoulos, trombone

Fantasie in F minor, Op. 49 — Frédéric Chopin (1810–49)

Sonata No. 23 in F minor, Op. 57 ("Appassionata") — Ludwig van Beethoven (1770–1827)

Allegro assai
Andante con moto
Allegro ma non troppo

Pallavi Mahidhara, piano

♦

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Performers

Achilles Liarmakopoulos from Athens is a student of Nitzan Haroz and entered Curtis in 2006.

Pallavi Mahidhara from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Brook Speltz from La Cañada, Calif., is a student of Peter Wiley and entered Curtis in 2005.

Minkyung Sung from Seoul is a student of Misha Amory and entered Curtis in 2005.

Elena Jivaeva, staff

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, October 10 at 8 p.m.
Field Concert Hall

J. S. Bach	***Französische Suite Nr. 2* in C minor, BWV 813** Chenyang Xu, piano
Bartók	**Concerto for Viola and Orchestra** Hyo Bi Sim, viola Elena Jivaeva, piano
Mozart	**Concerto No. 5 in A major, K. 219** Barbora Kolářová, violin Jungeun Kim, piano
Tchaikovsky	**Concerto No. 1 in B-flat minor, Op. 23** Ruoyu Huang, piano YeKwon SunWoo, piano accompaniment

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Second Student Recital
Wednesday, October 10 at 8 p.m.
Field Concert Hall

***Französische Suite Nr. 2* in C minor, BWV 813** — Johann Sebastian Bach (1685–1750)

Allemande
Courante
Sarabande
Air
Menuet
Gigue

Chenyang Xu, piano

Concerto No. 5 in A major, K. 219 — Wolfgang Amadeus Mozart (1756–91)

Allegro aperto
Adagio
Rondeau: Tempo di menuetto

Barbora Kolářová, violin
Jungeun Kim, piano

INTERMISSION

Concerto for Viola and Orchestra Béla Bartók
(1881–1945)

Moderato
Adagio religioso
Allegro vivace

Hyo Bi Sim, viola
Elena Jivaeva, piano

Concerto No. 1 in B-flat minor, Op. 23 Piotr Ilyich Tchaikovsky
(1840–93)

Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

Ruoyu Huang, piano
YeKwon SunWoo, piano accompaniment

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Recitals are professionally recorded for educational use and possible broadcast.

Coaching

The Tchaikovsky concerto was prepared by Seymour Lipkin.

Performers

Ruoyu Huang from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Barbora Kolářová from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Hyo Bi Sim from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

YeKwon SunWoo from Kwan Yang-dong, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Chenyang Xu from Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2004.

Elena Jivaeva, staff

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, October 12 at 8 p.m.
Field Concert Hall

Falconieri	**Selections from *Il Primo Libro di Canzone*** Achilles Liarmakopoulos, trombone Samuel Schlosser, trombone Matthew Cmiel, guitar Benjamin Folk, percussion
Mozart	**Concerto No. 3 in G major, K. 216** Barbora Kolářová, violin Jungeun Kim, piano
Rachmaninoff	**Variations on a Theme of Corelli, Op. 42** YeKwon SunWoo, piano
Schubert	**Sonata in C minor, D. 958** Ran Jia, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Third Student Recital
Friday, October 12 at 8 p.m.
Field Concert Hall

Concerto No. 3 in G major, K. 216 Wolfgang Amadeus Mozart (1756–91)
Allegro
Adagio
Rondeau: Allegro

Barbora Kolářová, violin
Jungeun Kim, piano

Variations on a Theme of Corelli, Op. 42 Sergei Rachmaninoff (1873–1943)

YeKwon SunWoo, piano

INTERMISSION

***Il Primo Libro di Canzone*, selections** — Andrea Falconieri (1585/6–1656)

Sinfonie

Fantasie

Achilles Liarmakopoulos, trombone
Samuel Schlosser, trombone
Matthew Cmiel, guitar
Benjamin Folk, percussion

Sonata in C minor, D. 958 — Franz Schubert (1797–1828)

Allegro
Adagio
Menuetto: Allegro
Allegro

Ran Jia, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Coaching

The Mozart concerto was prepared by Ida Kavafian.

The Falconieri quartet was prepared by Nitzan Haroz.

Performers

Matthew Cmiel from San Francisco is a student of Jennifer Higdon and entered Curtis in 2007.

Benjamin Folk from Leland, Miss., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2006.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Barbora Kolářová from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Achilles Liarmakopoulos from Athens is a student of Nitzan Haroz and entered Curtis in 2006.

Samuel Schlosser from Seattle is a student of Nitzan Haroz and entered Curtis in 2007.

YeKwon SunWoo from Kwan Yang-dong, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, October 15 at 8 p.m.
Field Concert Hall

J. S. Bach	**Suite No. 1, BWV 996, from Lute Suite in E minor, transcribed by Marie-Claire Jamet** Carol Angel Lin, harp
Beethoven	**Sonata No. 31 in A-flat major, Op. 110** Pallavi Mahidhara, piano
Fauré	***Une Châtelaine en sa tour*, Op. 110**
Handel	**Concerto for Harp and Orchestra in B-flat major** Ko-Ni Choi, harp
Schumann	***Faschingsschwank aus Wien*, Op. 26** Chenyang Xu, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fourth Student Recital
Monday, October 15 at 8 p.m.
Field Concert Hall

Suite No. 1, BWV 996,
from Lute Suite in E minor — Johann Sebastian Bach (1685–1750)
transcribed by Marie-Claire Jamet

Prelude
Allemande
Courante
Sarabande
Bouree
Gigue

Carol Angel Lin, harp

Sonata No. 31 in A-flat major, Op. 110 — Ludwig van Beethoven (1770–1827)

Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo—Arioso dolente—
Fuga: Allegro ma non troppo—L'istesso tempo di arioso—
L'inversione della fuga

Pallavi Mahidhara, piano

INTERMISSION

***Une Châtelaine en sa tour*, Op. 110** — Gabriel Fauré (1845–1924)

Concerto for Harp and Orchestra in B-flat major, Op. 4, No. 6 — George Frideric Handel (1685–1759)

Andante, allegro
Larghetto
Allegro moderato

Ko-Ni Choi, harp

***Faschingsschwank aus Wien*, Op. 26 (*Carnival Jest from Vienna*)** — Robert Schumann (1810–56)

Allegro: Sehr lebhaft
Romanze: Ziemlich langsam
Scherzino
Intermezzo: Mit grösster Energie
Finale: Höchst lebhaft

Chenyang Xu, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Performers

Ko-Ni Choi from Seoul is a student of Judy Loman and entered Curtis in 2006.

Carol Angel Lin from Oklahoma City is a student of Judy Loman and entered Curtis in 2004.

Pallavi Mahidhara from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Chenyang Xu from Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2004.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, October 17 at 8 p.m.
Field Concert Hall

J. S. Bach	**Prelude and Fugue in C-sharp major, BWV 848, from *The Well-Tempered Clavier Book 1*** **Sonata No. 9 in E major, Op. 14, No. 1**
Beethoven	
Chopin	**Étude in C major, Op. 10, No. 1**
Tchaikovsky	**June: Barcarole from *The Seasons*, Op. 37a** Christopher Falzone, piano
Beethoven	**Sonata No. 1 in F major, Op. 5, No. 1** Camden Shaw, cello Shih-Wei Huang, piano
Hindemith	**Sonata, Op. 11, No. 5** Vicki Powell, viola
Wagner	***Siegfried-Idyll*** The Curtis Chamber Ensemble conducted by Kuok-man Lio
Waxman	***Carmen Fantasy*** Elizabeth Fayette, violin Jungeun Kim, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Fifth Student Recital

Wednesday, October 17 at 8 p.m.

Field Concert Hall

Sonata, Op. 11, No. 5 — Paul Hindemith (1895–1963)

Lebhaft, aber nicht geeilt

Mäßig schnell, mit viel Wärme vortragen

Scherzo: Schnell

In Form und Zeitmaß einer Passacaglia

Vicki Powell, viola

Siegfried-Idyll — Richard Wagner (1813–83)

The Curtis Chamber Orchestra

Kuok-man Lio, conductor

INTERMISSION

Sonata No. 1 in F major, Op. 5, No. 1 — Ludwig van Beethoven (1770–1827)

Adagio sostenuto—Allegro
Rondo: Allegro vivace

Camden Shaw, cello
Shih-Wei Huang, piano

Carmen Fantasy — Franz Waxman (1906–67)

Elizabeth Fayette, violin
Jungeun Kim, piano

Prelude and Fugue in C-sharp major, BWV 848 from *The Well-Tempered Clavier Book 1* — Johann Sebastian Bach (1685–1750)

Sonata No. 9 in E major, Op. 14, No. 1 — Beethoven

Allegro
Allegretto
Rondo: Allegro comodo

June: Barcarole from *The Seasons*, Op. 37a — Piotr Ilyich Tchaikovsky (1840–93)

Étude in C major, Op. 10, No. 1 — Frédéric Chopin (1810–49)

Christopher Falzone, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Wagner was prepared by Otto-Werner Mueller.

The Beethoven cello sonata was prepared by Peter Wiley.

Performers

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Vicki Powell from Madison, Wisc., is a student of Roberto Díaz and entered Curtis in 2006.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, October 19 at 8 p.m.
Field Concert Hall

Chopin	**Études, Op. 10, selections** **Nocturne in C minor, Op. 48, No. 1** **Tarantella in A-flat major, Op. 43** Yen Yu Chen, piano
Mozart	**Duo in B-flat major, K. 424** **Duo in G major, K. 423** Elizabeth Fayette, violin Vicki Powell, viola
Schumann	***Carnaval*, Op. 9** Christopher Falzone, piano
Stravinsky	***Three Movements from Petrouchka*** YeKwon SunWoo, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixth Student Recital
Friday, October 19 at 8 p.m.
Field Concert Hall

Duo in G major, K. 423 — Wolfgang Amadeus Mozart (1756–91)
Allegro
Adagio
Rondeau: Allegro

Duo in B-flat major, K. 424
Adagio—Allegro
Andante cantabile
Thema con Variazioni: Andante grazioso
Elizabeth Fayette, violin
Vicki Powell, viola

Études, Op. 10, selections — Frédéric Chopin (1810–49)
No. 7 in C major
No. 8 in F major
No. 9 in F minor

Nocturne in C minor, Op. 48, No. 1

Tarantella in A-flat major, Op. 43
Yen Yu Chen, piano

INTERMISSION

***Carnaval*, Op. 9** — Robert Schumann (1810–56)

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Sphinxes
Papillons
A.S.C.H.-S.C.H.A.
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande
Paganini: Intermezzo
Aveu
Promenade
Pause
March des "Davidsbündler" contre les Philistins

Christopher Falzone, piano

Three Movements from Petrouchka — Igor Stravinsky (1882–1971)

Russian Dance
Petrouchka's Cell
The Shrove-tide Fair

YeKwon SunWoo, piano

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Coaches

The Mozart duos were prepared by Joseph Silverstein.

Performers

Yen Yu Chen from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Vicki Powell from Madison, Wisc., is a student of Roberto Díaz and entered Curtis in 2006.

YeKwon SunWoo from Kwan Yang-dong, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, October 22 at 8 p.m.
Field Concert Hall

Bloch	**Rhapsodie from *Suite hébraïque*** Blake Hinson, double bass Jungeun Kim, piano
Kreisler	***Tambourin chinois*, Op. 3, transcribed by Blake Hinson**
Bruch	**Concerto No. 1 in G minor, Op. 26** Elena Urioste, violin Hugh Sung, piano ('90)
Dutilleux	**Sonatina for Flute and Piano** Masha Popova, flute Svetlana Krasnova, piano (guest)
Mozart	**Concerto No. 24 in C minor, K. 491** Ran Jia, piano Andrew Tyson, piano accompaniment
Scriabin	**Étude in D-sharp minor, Op. 8, No. 12**
Liszt	***Étude d'exécution transcendante* No. 8: "Wilde Jagd"**
Hindemith	**Sonata No. 3** Christopher Falzone, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventh Student Recital
Monday, October 22 at 8 p.m.
Field Concert Hall

Sonatina for Flute and Piano — Henri Dutilleux (b. 1916)

Masha Popova, flute
Svetlana Krasnova, piano

Rhapsodie from *Suite hébraïque* — Ernest Bloch (1880–1959)
transcribed by Edgar Meyer

***Tambourin chinois*, Op. 3** — Fritz Kreisler (1875–1962)
transcribed by Edgar Meyer

Blake Hinson, double bass
Jungeun Kim, piano

Concerto No. 24 in C minor, K. 491 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Larghetto
[Allegretto]

Ran Jia, piano
Andrew Tyson, piano accompaniment

INTERMISSION

Sonata No. 3 — Paul Hindemith (1895–1963)
- Ruhig bewegt
- Sehr lebhaft
- Mäßig schnell
- Fuge: Lebhaft

***Étude d'exécution transcendante* No. 8: "Wilde Jagd"** — Franz Liszt (1811–86)

Étude in D-sharp minor, Op. 8, No. 12 — Alexander Scriabin (1872–1915)

Christopher Falzone, piano

Concerto No. 1 in G minor, Op. 26 — Max Bruch (1838–1920)
- Allegro moderato
- Adagio
- Finale: Allegro energico

Elena Urioste, violin
Hugh Sung, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Mozart concerto was prepared by Gary Graffman.

Performers

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Blake Hinson from West Des Moines, Iowa, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2005.

Masha Popova from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Andrew Tyson from Durham, N.C., is a student of Claude Frank and entered Curtis in 2005.

Elena Urioste from Philadelphia is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2003.

Jungeun Kim, staff pianist

Hugh Sung ('90), director of instrumental accompaniment and student recitals

Svetlana Krasnova, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, October 24 at 8 p.m.
Field Concert Hall

Fauré	**Theme and Variations, Op. 73**
Mozart	**Sonata No. 13 in B-flat major, K. 333**
	YeKwon SunWoo, piano
Ravel	***Tzigane, rapsodie de concert***
	Ji-Won Song, violin
	Jungeun Kim, piano
Sarasate	***Carmen Fantasy*, Op. 25**
	Ike See, violin
	Jungeun Kim, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighth Student Recital
Wednesday, October 24 at 8 p.m.
Field Concert Hall

Sonata No. 13 in B-flat major, K. 333 Wolfgang Amadeus Mozart (1756–91)
[Allegro]
[Andante cantabile]
[Allegretto grazioso]

Thème et variations, Op. 73 Gabriel Fauré (1845–1924)

YeKwon SunWoo, piano

***Carmen Fantasy*, Op. 25** Pablo de Sarasate (1844–1908)

Ike See, violin
Jungeun Kim, piano

INTERMISSION

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833–97)

Allegro amabile
Allegro appassionato
Andante con moto—Allegro

Milena Pajaro-van de Stadt, viola
Hugh Sung, piano

Tzigane, rapsodie de concert — Maurice Ravel (1875–1937)

Ji-Won Song, violin
Jungeun Kim, piano

Suite, Op. 6 — Eugene Goossens (1893–1962)

Impromptu
Serenade
Divertissement

Chan Ho Park, violin
Jeoung Yin Kim, violin
Ko-Ni Choi, harp

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Coaches

The Ravel rhapsodie was prepared by Victor Danchenko.

The Goossens suite was prepared by Joseph Silverstein.

Performers

Ko-Ni Choi from Seoul is a student of Judy Loman and entered Curtis in 2006.

Jeoung Yin Kim from Seoul is a student of Yumi Ninomiya Scott and entered Curtis in 2007.

Milena Pajaro-van de Stadt from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Chan Ho Park from Seoul is a student of Victor Danchenko and Aaron Rosand and entered Curtis in 2006.

Ike See from Singapore is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2006.

Ji-Won Song from Seoul is a student of Victor Danchenko and Yumi Ninomiya-Scott and entered Curtis in 2007.

YeKwon SunWoo from Kwan Yang-dong, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Jungeun Kim, staff pianist

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital
Friday, October 26 at 8 p.m.
Field Concert Hall

Vocal Studies Department Recital

Works by Barber, Bizet, Britten, Copland, Donizetti, Rorem, Schoenberg, Schubert, Tosti, Verdi, and Wagner sung by Dominic Armstrong, tenor; Nathan Bachhuber, baritone; Allen Boxer, bass-baritone; Evan Boyer, bass; Brandon Cedel, baritone; Jason Coffey, tenor; Charlotte Dobbs, soprano; Karen Jesse, soprano; Marquita Raley, mezzo-soprano; Kevin Ray, baritone; Sarah Shafer, soprano; and Thomas Shivone, bass-baritone, accompanied by Mikael Eliasen and David Moody, piano.

The complete repertoire is listed on www.curtis.edu.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Ninth Student Recital: Vocal Studies Department Recital
Friday, October 26 at 8 p.m.
Field Concert Hall

◆

"Schenk mir deinen goldenen Kamm," Op. 2, No. 2 — Arnold Schoenberg (1874–1951)

"Auflösung," D. 807 — Franz Schubert (1797–1828)

"Erwartung," Op. 17 — Schoenberg

"Die junge Nonne," D. 828 — Schubert

Marquita Raley, mezzo-soprano
Mikael Eliasen, piano

"An Schwager Kronos," D. 369 — Schubert
"Erster Verlust," D. 226
"Meeres Stille," D. 216
"Erlkönig," D. 328

Kevin Ray, baritone
David Moody, piano

"Ideale" — Francesco Paolo Tosti (1846–1916)
"L'ultima canzone"

"Quanto è bella, quanto è cara!" from *L'elisir d'amore* — Gaetano Donizetti (1797–1848)

Jason Coffey, tenor
Mikael Eliasen, piano

"Quand la flamme de l'amour" Georges Bizet
from *La Jolie Fille de Perth* (1838–75)
Evan Boyer, bass
David Moody, piano

"Let the florid music praise" Benjamin Britten
from *On This Island* (1913–76)

"What if Some Little Pain" Ned Rorem ('44)
(b. 1923)

"Why do they shut me out of Heaven?" Aaron Copland
from *Twelve Poems of Emily Dickinson* (1900–90)
Sarah Shafer, soprano
Mikael Eliasen, piano

***The Rape of Lucretia*, selections:** Britten
"Within this frail crucible of light"
"Lucretia! What do you want?"
Marquita Raley, mezzo-soprano
Nathan Bachhuber, baritone
David Moody, piano

INTERMISSION

"Der Wanderer," D. 493 Schubert
"Ständchen," from *Schwanengesang*, D. 957
"An die Musik," D. 547
Thomas Shivone, bass-baritone
Mikael Eliasen, piano

Six Romances, Op. 38, selections: Sergei Rachmaninoff
(1873–1943)
"K ney" ("To her")
"A-oo!"
"Son" ("The Dream")
Charlotte Dobbs, soprano
David Moody, piano

Three Songs, Op. 10 — Samuel Barber ('34) (1910–81)
"Rain has fallen"
"Sleep now"
"I hear an army"
Brandon Cedel, baritone
Mikael Eliasen, piano

"O du mein holder Abendstern" from *Tannhäuser* — Richard Wagner (1813–83)

"Vien Leonora, a' piedi tuoi" from *La favorita* — Donizetti
Allen Boxer, bass-baritone
David Moody, piano

***Un ballo in maschera*, selections:** — Giuseppe Verdi (1813–1901)
"Ma se m'è forza perderti"
"Morrò, ma prima in grazia"
"Teco io sto … Non sai tu che se l'anima mia"
Cabaletta: "Oh, qual soave brivido"
Karen Jesse, soprano
Dominic Armstrong, tenor
Mikael Eliasen, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Performers

Dominic Armstrong from Kirksville, Mo., is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Nathan Bachhuber (Voice '07) from Appleton, Wisc., is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Allen Boxer from Cincinnati is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Evan Boyer from Louisville, Ky., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Brandon Cedel from Hershey, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Jason Coffey from Allendale, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Charlotte Dobbs from Chester, Vt., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Karen Jesse from Prairie View, Ill., is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Marquita Raley from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Kevin Ray from Cornwall, N.Y., is a student of Mark Oswald, adjunct faculty, and entered Curtis in 2007.

Sarah Shafer from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Thomas Shivone from Fort Worth is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Mikael Eliasen, artistic director of vocal studies and the Curtis Opera Theatre

David Moody, opera and voice coach

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Tenth Student Recital

Monday, October 29 at 8 p.m.

Field Concert Hall

Sonata No. 12 in A-flat major, Op. 26 — Ludwig van Beethoven (1770–1827)

Andante con variazioni

Scherzo: Allegro molto

Marcia funebre sulla morte d'un eroe

Allegro

Christopher Falzone, piano

Concerto No. 2 in C minor, Op. 18 — Sergei Rachmaninoff (1873–1943)

Moderato

Adagio sostenuto

Allegro scherzando

Pallavi Mahidhara, piano

Roman Rabinovich, piano accompaniment

INTERMISSION

Interférences I — Roger Boutry (b. 1932)

Allegro
Allegro con fuoco

Harrison Drake Hollingsworth, bassoon
Teddy Abrams, piano

Quartet No. 64 in D major ("Largo Quartet"), Op. 76, No. 5 — Joseph Haydn (1732–1809)

Allegro
Largo cantabile e mesto
Menuetto
Finale: Presto

Tien-Hsin "Cindy" Wu, violin
Hannah Choi, violin
Minkyung Sung, viola
Jeong Hyoun Lee, cello

***One More 'Paganini Variations,'* Op. 74a** — Marcel Farago (b. 1924)

Theme: Moderato
Variation I
Variation II: Quasi cadenza
Variation III: Adagio
Intermezzo: Energico
Variation IV
Variation V: Andante
Variation VI: Cantabile
Variation VII: Presto
Variation VIII: Finale

Harrison Drake Hollingsworth, bassoon
Josef Špaček, violin
Joel Link, viola
Hiro Matsuo, cello

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Coaches

The Rachmaninoff concerto was prepared by Ignat Solzhenitsyn.

The Boutry composition and the Farago variations were prepared by Bernard Garfield.

The Haydn quartet was prepared by Steven Tenenbom.

Performers

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Hannah Choi from Taejon, Korea, is a student of Pamela Frank and Yumi Ninomiya Scott and entered Curtis in 2002.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2004.

Jeong Hyoun Lee from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Joel Link from Cartersville, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Pallavi Mahidhara from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Hiro Matsuo from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2006.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Minkyung Sung from Seoul is a student of Misha Amory and entered Curtis in 2005.

Tien-Hsin "Cindy" Wu from Taipei, Taiwan, is a student of Victor Danchenko and Ida Kavafian and entered Curtis in 2003.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Eleventh Student Recital
Wednesday, October 31 at 8 p.m.
Field Concert Hall

◆

Quintet in F minor, Op. 34 — Johannes Brahms (1833–97)

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto—Allegro non troppo

Joel Link, violin
Bryan A. Lee, violin
Philip Kramp, viola
Brook Speltz, cello
Shih-Wei Huang, piano

INTERMISSION

Sonata for Violin and Violoncello — Maurice Ravel (1875–1937)

Allegro
Très vif
Lent
Vif

Shanshan Yao, violin
Yu-Wen Wang, cello

Concerto for Viola and Orchestra — Béla Bartók (1881–1945)

Moderato
Adagio religioso
Allegro vivace

Hanna Lee, viola
Hugh Sung, piano

◆

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Brahms quintet was prepared by Meng-Chieh Liu.

The Ravel sonata was prepared by Peter Wiley.

Performers

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Philip Kramp from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Bryan A. Lee from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Hanna Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Joel Link from Cartersville, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Brook Speltz from La Cañada, Calif., is a student of Peter Wiley and entered Curtis in 2005.

Yu-Wen Wang from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Recital

Faculty Recital: Lionel Party, harpsichord
Friday, November 2 at 8 p.m.
Field Concert Hall

J. S. Bach	Partita No. 4 in D major, BWV 828
Couperin	Selections from *Pieces de clavecin, premier livre, 5e ordre*
	Prélude
Frescobaldi	*Partite cento sopra il passachagli*
Froberger	*Tombeau sur la mort de M. Blancheroche*
D. Scarlatti	Sonata in B-flat major, K. 544
	Sonata in B-flat major, K. 545
	Sonata in D major, K. 53
	Sonata in D minor, K. 52
	Sonata in F minor, K. 238
	Sonata in F minor, K. 239

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THE PULLO CENTER

The Pullo Family Performing Arts Center

at Penn State York



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November 2, 2007

at 7:30 p.m.

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WELCOME TO PENN STATE YORK'S PULLO FAMILY PERFORMING ARTS CENTER!

We are delighted to present our second season of sensational Broadway shows, great concerts, entertaining children's shows, and of course, our exciting free cultural series. We are thrilled that you have decided to join us, and hope that your visit with us will be an enjoyable one.

The Pullo Center has allowed Penn State York to expand the cultural, educational, and arts opportunities offered on campus while also significantly contributing to the growth of the fine and performing arts in the area. We continue to strive to bring programming to the campus and to the community that not only entertains, but educates. During the next several years, we hope to increase our academic offerings in the arts as well, using this incredible state-of-the-art facility to its fullest potential.

We are excited to be able to contribute to cultivating an appreciation and enjoyment of the arts in our local community and the surrounding areas. None of this would be possible, however, without the continued support of our donors, volunteers, faculty, staff, students, and of course, our wonderful patrons. We thank you for your continued support and patronage, and look forward to seeing you at future performances!

Thank you for being a part of this very special night. Welcome!

Sincerely,
The Pullo Center Staff

THE PULLO CENTER

The Pullo Family Performing Arts Center at Penn State York

PENNSTATE York

2007-08 Season



ARTHUR LIVE! presents
Arthur Tricks the Tooth Fairy
September 28, 2007,
at 7:00 p.m.
September 29, 2007,
at 10:00 a.m. and 2:00 p.m.



RENT
Back by popular demand!
October 15 and 16, 2007,
at 7:30 p.m.



LAST COMIC STANDING LIVE!
November 11, 2007,
at 7:30 p.m.



DIRTY ROTTEN SCOUNDRELS
February 23, 2008,
at 7:30 p.m.



RING OF FIRE
April 26, 2008,
at 7:30 p.m.



AN EVENING WITH
LIVINGSTON TAYLOR
October 12, 2007,
at 8:00 p.m.



THE CURTIS SYMPHONY
November 2, 2007,
at 7:30 p.m.



TOP SECRET: THE BATTLE FOR THE PENTAGON PAPERS
February 13, 2008,
at 7:30 p.m.



JULIUS CAESAR presented by
the Aquila Theatre Company
March 26, 2008,
at 7:30 p.m.

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General Information

The Pullo Family Performing Arts Center at Penn State York

BOX OFFICE HOURS:
Monday - Friday, 10:00 a.m. - 4:00 p.m.

TICKETS:
To purchase tickets, contact our box office at 717-505-8900, or log on to www.pullocenter.psu.edu.

POLICIES:
During all performances, we ask that cell phones are turned off. For your convenience, monitors have been placed in the lobby so you do not have to miss any of the performance should you need to leave the theatre. Food and drink, with the exception of bottled water, are not allowed in the theatre at any time. Restrooms are located on the third floor across from the box office, and on the second floor on your left after Sparky & Clark's. The Pullo Center staff greatly appreciates your cooperation. As always, have fun, be respectful and courteous of others, and enjoy the show!

HEARING IMPAIRED:
ALS receivers are available in the box office for our hearing impaired guests. Please see an usher or inquire at the box office for assistance.

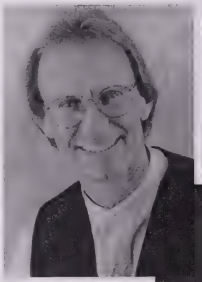
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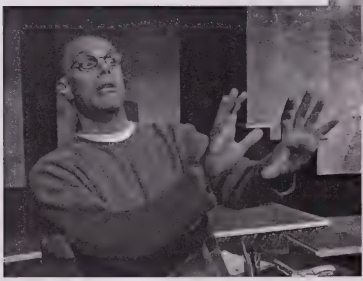


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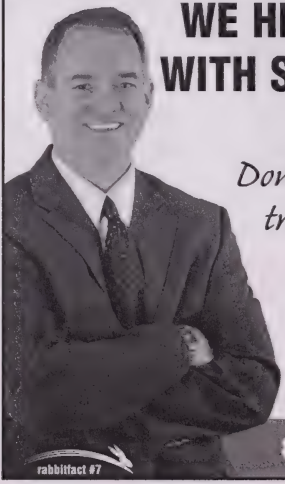
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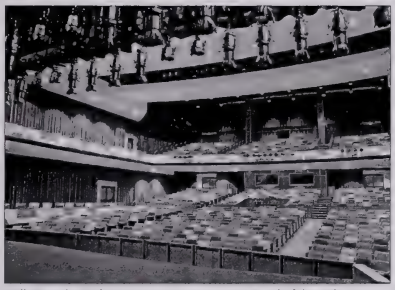
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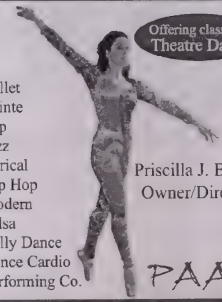
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The Curtis Symphony Orchestra

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Friday, November 2, 2007, at 7:30 p.m.
Pullo Family Performing Arts Center
Mark Russell Smith, conductor
Aaron Rosand, violin
The Curtis Opera Theatre

WAGNER
Prelude to Act 1 from *Tristan und Isolde*
The Wagner and Debussy will be played in sequence without pause.
DEBUSSY
Prélude à l'après-midi d'un faune

BRAHMS
Violin Concerto in D major, Op. 77
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace
Aaron Rosand, *violin*

INTERMISSION

R. STRAUSS
Rosenkavalier Suite
Amanda Majeski, *soprano*
Rinnat Moriah, *soprano*
Katherine Lerner, *mezzo-soprano*

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Program Notes
Prelude to Act 1 from *Tristan und Isolde*
Richard Wagner
Born: Leipzig, Germany, May 22, 1813
Died: Venice, February 13, 1883

On this evening's program, the Tristan prelude is followed without pause by Debussy's prelude. The performers respectfully ask that you hold your applause until the conclusion of the Debussy composition.

In the late 1850s Wagner and his wife resided on a generous benefactor's property. The composer soon initiated a romantic relationship with his benefactor's wife. When the lovers were discovered, the relationship came to a predictable end as Frau Wagner insisted they move to a new home. Wagner, a master of drama as well as the pursuit of other men's wives (his next wife was also the result of an affair under the nose of a close friend), must have felt both affinity with and justification in the medieval tale of *Tristan und Isolde*, which held great appeal for nineteenth-century artists. Wagner composed an opera on the story while still living under the support of his patron. A few years after the patronage ended, the opera was finally performed in its entirety.

As the opera begins, the knight Tristan has been sent to escort the king's fiancée from a distant land to her impending marriage. On board ship, the title characters mistakenly drink a love potion, and an attachment grows between them that is strictly *verboten*. In the great tradition of the "courtly love" of the medieval troubadours, Tristan and Isolde vigorously long for one another but know that their love can never be consummated on Earth. Instead their yearning grows continually deeper throughout the opera, until Tristan dies in Isolde's arms. She sings the *Liebestod* ("Love-Death") and is herself transformed into an otherworldly being, finally able to join her lover. Wagner was powerfully influenced at this time by the philosopher Schopenhauer, whose idea of the sublimation of desire leading to final redemption pervades the music.

Richard Strauss called Tristan the focal point of German Romanticism. Indeed, Wagner's experimental treatment of dissonance and harmony in the opera would ultimately motivate much of the experimentation of Mahler, Strauss, and, finally, Schoenberg, who would himself go on to create a method of composition to abolish the primary goals of traditional harmony altogether.

Wagner separated the prelude to the first act and the Liebestod so that they could be performed together as orchestral concert pieces, and both are often performed alone, as well. Woven throughout the fabric of this music is the idea of yearning, depicted musically by Wagner as the expectation set up by dissonance, but without a final and absolute feeling of resolution to follow. The very first chord we hear in the prelude is what many refer to as *the Tristan chord*, and the composer uses it as a dissonant pivot point from which to approach constantly different harmonies and keys. In a sense, Wagner doesn't really resolve this opening dissonance until the very end of the piece (at the final resolution of the star-crossed love). By suspending the resolution, he stretches the boundaries of traditional harmony, which normally relies on the consistent return to a home base (the "key" of the piece). Wagner avoids expressing such a home base, creating daring sonorities while illustrating a tireless desire that could not be resolved in this world.

Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun)
Claude Debussy
Born: St. Germaine-en-Laye, France, August 22, 1862 Died: Paris, March 25, 1918

These nymphs I would perpetuate.

So clear
Their light carnation, that it floats in the air
Heavy with tufted slumbers.

These are the opening lines of Stephane Mallarmé's poem "The Afternoon of a Faun," which goes on to describe the whiling away of the day by the mythological faun, a half-man half-goat who lives in the forest (like a satyr or the flute-playing god Pan). As a symbolist, Mallarmé sought truth in the vaguely defined, ethereal world of twilight consciousness, somewhere between wake and sleep. It is no wonder, then, that his words inspired Debussy to write what some consider to be the first piece of musical Impressionism, *Prélude à l'après midi d'un faune* (called prelude because the composer intended to write a three-part work based on the poem but finished only the first).

The piece begins with a plaintive unaccompanied flute—the instrument of the faun—sounding a suspended melody as if in the distance. This melody recurs throughout the piece, like a delicate filament, rarely altered more than a few notes, to provide a recognizable guide for the listener (not unlike Wagner's leitmotifs). As the music progresses, this guide becomes all the more valuable, since Debussy has weakened the bonds of traditional harmony and Romantic sensibility. Like Wagner's *Prelude to Tristan und Isolde*, this work is much less clear-cut than its predecessors; and one can never quite be sure in what direction it will go next. But Debussy reaches beyond Wagner, into a place where the nature and goals of music are redefined.

The sound of Debussy is in all of our ears through film music, which borrows tirelessly from the composer's harmonic language and orchestration. But contemporary listeners were far more surprised by his musical vocabulary. Like other seminal works of the repertoire, this piece caused a scandal at its premiere, yet fascinated its listeners, too. A decade after the premiere, critics were still perplexed. A Boston critic wrote: "Debussy's *L'Après midi d'un faune* was a strong example of modern ugliness. The faun must have had a terrible afternoon … The work gives as much dissonance as any of the most modern art works in music."

Debussy proved no easier for a Paris-based critic to digest: "Rhythm, melody, tonality, these are three things unknown to M. Debussy and deliberately disdained by him. His music is vague, floating, without color and without shape, without movement and without life. … No, decidedly, I will never agree with these anarchists of music!"

These critics were not musical simpletons but were reacting to issues that make Debussy a true revolutionary and in so many ways the father of twentieth-century music. What sounds to us both colorful and serene was iconoclastic to the composer's contemporaries, accustomed to the musical language established by more than a century of German hegemony.

Where traditional German music would typically stress the constant establishment of goals and the struggle to achieve them, Debussy's music hovers, as if any direction were possible. The German tradition emphasizes incisive rhythms and driving motives, but Debussy writes fluid passages that seamlessly float from one scene to the next. This approach would seem largely new to his audience, much more accustomed to clear musical definition than vague indirection. But this piece that would at first make listeners uncomfortable in its abstraction would go on to influence countless composers looking for ways to express new musical ideas of harmony, movement, and—perhaps most important—sound itself.

Violin Concerto in D major, Op. 77
Johannes Brahms
Born: Hamburg, Germany, May 7, 1833
Died: Vienna, April 3, 1897

Few collaborations have been as profound and fruitful as that between Johannes Brahms and his longtime friend and colleague Joseph Joachim. The most substantial result was the composer's Violin Concerto in D major, Op. 77. Its 1879 premiere featured Joachim as soloist and Brahms conducting, more than twenty-five years after the two first met and discovered their mutual musical affinities. Joachim had pressed his friend for the better part of that time to write a violin concerto, and when it finally arrived, he found an intensely difficult work (both technically and musically) with a wide scope of expression and a duration of more than forty minutes. Only one composer provided precedent for a concerto of such gravity, and Brahms drew inspiration from his beloved Beethoven in both scale and content.

The composer sought Joachim's guidance not only in the technical issues of virtuoso violin writing but also in elements of orchestration and even the musical material. Brahms sent his manuscript to Joachim, requesting that he mark up the score directly, indicating what worked and what did not. Joachim was happy to oblige, and he made numerous suggestions and edits, including reducing instrumentation in some sections so that the violin could be better heard. Brahms also left the first-movement cadenza to Joachim, and several other noted violinists have since taken up the challenge by writing their own. Brahms must have felt in good hands with Joachim who, as a conductor and composer, was the definition of a well-rounded musician. Brahms trusted his friend to make choices best for the music and not his own showmanship.

The first movement, like Beethoven's first movement, is over twenty minutes long and marked *Allegro non troppo*. After a serious and varied orchestral introduction, the violin makes a dramatic entrance with eloquent scales and arpeggios. Brahms moves the music forward with an omnipresent sense of urgency, and it drives toward a brooding cadenza. As the violinist emerges from the cadenza, the orchestra returns transformed in the coda, its urgency now resolved and withheld, as if to prepare for the second movement.

The *Adagio* begins with one of Brahms's most idyllic and languid wind solos (the legendary violinist Pablo de Sarasate was said to avoid the concerto because he did not want to stand on stage holding his violin while the oboe played "the only proper melody in the whole piece"). Brahms threads this "proper melody" through the movement; with each iteration it evolves a bit, in what Schoenberg referred to as *developing variation*.

The tempo marking of the last movement, *Allegro giocoso, ma non troppo vivace*, suggests something less serious than what has come before, but not too fast or bright. The violin's multiple double stops and the rolling feeling of the music recall traditional Hungarian gypsy music—an homage, no doubt, to Joachim's background. The second and third movement combined are still shorter than the first, as if to provide a long denouement from the weighty pronouncement of the initial half of the piece.

Unlike so many Romantic concertos that showcase flashy virtuosity, Brahms's Violin Concerto embodies a character and import that may have lost it a few performances. Still, it remains one of the major and most frequently played concertos in the repertoire.

Rosenkavalier Suite
Richard Strauss
Born: Munich, June 11, 1864
Died: Garmisch-Partenkirchen, Germany, September 8, 1949

Richard Strauss was no relation to the "Waltz King" Johann Strauss, but he was no slouch as a composer of waltzes, as evidenced in his most successful opera, *Der Rosenkavalier*. Some of his most beloved music is found in these waltzes and in the whole of the opera, and the fact that he did so much to excerpt the music after completion shows his own confidence in the piece. *Der Rosenkavalier* was written in 1911 as Strauss was becoming both the most famous and most notorious composer in Europe, thanks to *Salome* and *Elektra*. Like these previous operas, much of *Der Rosenkavalier*'s plot had scandalous overtones.

Strauss worked with his frequent collaborator Hugo von Hoffmannsthal to craft a romantic comedy that invoked love, infidelity, and mistaken identity, in the tradition of Mozart's great operas. The music evokes both Viennese classicism and grand Romantic style. The suite skillfully weaves together different instrumental passages of the opera, from the sweeping opening to the score's most famous, bombastic waltz.

The story of *Der Rosenkavalier* begins in the bedroom of the Marschallin von Werdenberg, a stately and beautiful noblewoman engaged in an affair with the much younger Octavian. Her relative barges into the room—a boorish and lecherous Baron Ochs von Lerchenau ("Ox from the Lark's Meadow"), whom her young lover mistakes for her husband. After hiding in the closet, Octavian emerges in disguise as a country girl. A masquerade of confusion and deceit ensues. In the end all of the pieces fall in place—Octavian meets his destined love, the ingénue Sophie, and his older lover resigns herself to the situation, quietly and with great dignity. This opera celebrates a union based on love rather than economic or social realities, reflecting a distinct change in attitudes that originated in the Enlightenment.

The suite opens with a powerful passage in the horns that is meant to represent the passion and virility of Octavian. We soon hear the music of the silver rose, a gift that Octavian presents to Sophie on the Baron's behalf (whereupon Sophie, repulsed by the Baron, chooses Octavian instead). We hear Ochs's favorite waltz, as well as the love duet for Octavian and Sophie (who end the opera with the words "it is a dream"). For this performance, the conductor has added the final trio from the opera, which will feature singers in an otherwise instrumental arrangement. The suite ends on a high note, with a triumphant reprise of another rousing waltz with a fullness of sound in the instrumentation. Whether one is a fan of Strauss's music or not, the quality of his orchestration is above criticism. Every color and texture plays a role in supporting either the quietly introspective or the outwardly boisterous qualities of the music.

Like Mozart's *Le nozze di Figaro*, *Der Rosenkavalier* is about class as much as love, and Strauss pays homage in much of this music both to old Vienna and to class conflicts among the peasantry, the nobility, and the bourgeoisie, who played an ever-more-important role in the evolution from the eighteenth to the nineteenth centuries. As in so much of the best comedy, there is an underlying social commentary in the words and music of *Der Rosenkavalier*, as the protagonists rise above matters of class and true love wins the day.

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Biographies

Mark Russell Smith, *conductor*

Whether conducting contemporary masterpieces or bringing fresh insight to Mozart, Beethoven, or Brahms symphonies, Mark Russell Smith demonstrates his enthusiastic commitment to the art of music-making. As music director of the Richmond Symphony Orchestra since 1999, he has created innovative and approachable programming. In June 2007, Mr. Smith was appointed director of new-music projects of the Saint Paul Chamber Orchestra and artistic director of orchestral studies at the University of Minnesota, a combined post that enables him to take his commitment to excellence and passion for education to new audiences.

As a guest conductor, Mr. Smith has led the Minnesota Orchestra, Saint Louis Symphony, Houston Symphony, Saint Paul Chamber Orchestra, and the Nomus Music Festival in Novi Sad, Serbia.

A champion of the music of his time, Mr. Smith has collaborated with Yo-Yo Ma and members of the Chamber Music Society of Minnesota in *Hún Qiáo* (*Bridge of Souls*), a concert of remembrance and reconciliation
featuring world premieres by Korean, Japanese, Chinese, and American composers.
He is a firm believer in the use of technical innovation to reach worldwide audiences. In 2002 Mr. Smith made his Winnipeg Symphony Orchestra debut conducting the final round of the first Minnesota International Piano e-Competition, with performances streamed live over the Internet. He led the competition's final rounds with the Minnesota Orchestra in 2004 and 2006 and will return in 2008.

Mr. Smith graduated in cello performance from the Juilliard School, where he studied with Claus Adam, and in conducting from The Curtis Institute of Music, where he studied with Max Rudolf and Otto-Werner Mueller.

Aaron Rosand, *violin*

Among the world's outstanding violinists is Aaron Rosand, whose masterful playing has captivated audiences and critics throughout the world. He is a true "violinist's violinist" and "one of the great living exponents of Romantic music," according to the *New York Times*. *Gramophone* said that Mr. Rosand has made "some of the greatest recordings of this century," and *Strad* described his recordings as "synonymous with immaculate technical achievement, beautiful multicolored tonal luster, artful phrasing, stylistic élan, and a probing musical intellect." Mr. Rosand perpetuates two traditions of playing, having studied both with Leon Sametini (a student of Eugène Ysaÿe) at the Chicago Musical College and Efrem Zimbalist (a student of Leopold Auer) at The Curtis Institute of Music. As Dorothy Richard Starling Chair of Violin Studies at Curtis and in master classes throughout the world, Mr. Rosand seeks to impart the twin strains embodied in his own playing—the Russian school of Auer and the Ysaÿe tradition—to a new generation.

Since his orchestral debut with the Chicago Symphony at age ten, when he performed the Mendelssohn Concerto under the direction of Dr. Frederick Stock, Mr. Rosand has appeared with the orchestras of New York, Cleveland, Pittsburgh, Houston, London, Paris, Munich, Tokyo, Rome, Vienna, and Brussels, as well as the National Symphony, Bayerischer Rundfunk Orkester, English Chamber Orchestra, Concertgebouw, and many others. He has collaborated with some of the most illustrious conductors, including Bernstein, Kondrashin, Kubelik, Leinsdorf, Maazel, Reiner, Rostropovich, and Tennstedt.

A prolific recording and performing artist, Mr. Rosand enjoys an enduring career that has spanned more than six decades. According to *Strad*, his technique is "undiminished by the passing years, interpretations honed to perfection by a lifetime of performances. He has always had that ability to make music sound fresh and spontaneous, his tone shaded with a flexible vibrato ideal for Romantic music."

Mr. Rosand still maintains an active teaching, performing, and recording career. A 2004 recital to establish a music scholarship fund in his name at Mills College was recently released on DVD from Video Artists International. Also newly available on CD are recently unearthed, vintage performances in Norway. More than thirty CD and DVDs are available, including complete works for violin and piano by Beethoven and Brahms, the solo Bach sonatas and partitas, and most of the major concertos in the violin repertoire.

Amanda Majeski, *soprano*
Amanda Majeski from Gurnee, Ill., studies in the Curtis opera program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *The Audition* (ensemble), and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; and roles for the Opera Theatre of Saint Louis and Northwestern University. Recent awards include a 2007 Sara Tucker Study Grant by the Richard Tucker Music Foundation.

Rinnat Moriah, *soprano*
Rinnat Moriah from Holon, Israel, studies in the Curtis voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover) for the Curtis Opera Theatre; roles for the Chicago Opera Theater, New Jersey Opera Theater, Israel Vocal Arts Institute, and the National Opera Center; recitals at the Kennedy Center for the Performing Arts, the Library of Congress, and in California with Curtis On Tour; and concerts with the Richmond, New World, Kansas City, and Fort Worth symphonies.

Katherine Lerner, *mezzo-soprano*
Katherine Lerner from Lloyd Neck, N.Y., studies in the Curtis opera program with Joan Patenaude-Yarnell. Credits include: *Postcard from Morocco* (Lady with a Hat Box), *La rondine* (Suzy), *The Audition* (ensemble), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the Opera Theatre of Saint Louis, Oberlin Opera Theater, and the Chautauqua Institution; Music Academy of the West; and concerts with the Cleveland Orchestra and at the Kennedy Center. Recent awards include an encouragement award from the 2006 Cleveland District Metropolitan Opera National Council Auditions.

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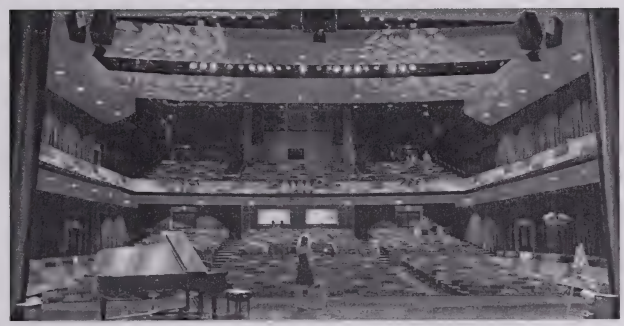
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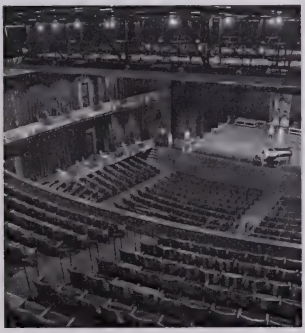


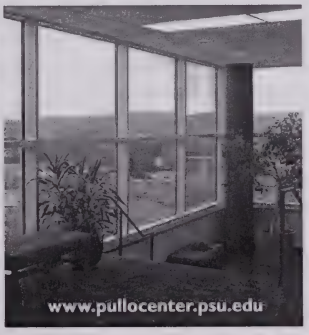
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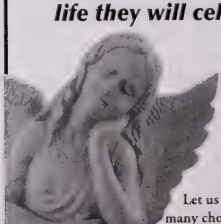
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Announcement:

Mr. Rosand regrets that he has had to withdraw from Friday's Curtis Symphony Orchestra concert at the Pullo Family Performing Arts Center on his doctor's orders, as he is regaining strength after a recent illness. The soloist in this evening's performance of the Brahms Violin Concerto will be Bella Hristova.

Bella Hristova

Born to musical parents in the small city of Pleven, Bulgaria, Bella Hristova began violin studies at age six. She traveled to Sofia to study with Joseph Radionov and later to Salzburg to participate in master classes with Ruggiero Ricci at the University Mozarteum Salzburg. In 1999 she moved to the United States to continue her studies with Stephen Shipps at the University of Michigan School of Music while completing high school in Ann Arbor, Mich.

The twenty-one-year-old violinist recently won the 2007 Michael Hill International Violin Competition. As part of her prize, she will record a CD on the Naxos label for worldwide distribution and will tour New Zealand in 2008. She has performed as a soloist with orchestras in California, Florida, Illinois, Indiana, Michigan, Ohio, Washington, and Wyoming and served as an artist-in-residence for the 2007 Quad City Arts Visiting Artist Series.

Ms. Hristova was the Sixth Place Laureate at the 2006 International Violin Competition of Indianapolis and was also featured in the May 2006 issue of *Oprah Magazine.* She has made several appearances on Garrison Keillor's *A Prairie Home Companion*, performing live for radio audiences of over four million. She has played recitals throughout the United States and the Virgin Islands and performed at the Hilton Head International Young Artists Festival, Grand Teton Festival, and New Hampshire Music Festival.

She has a passionate interest in chamber music and has played with artists such as Gary Graffman, Ida Kavafian, Jaime Laredo, William Preucil, Sharon Robinson, Paul Watkins, and Peter Wiley. As a member of the Schober Quartet, she performed in the Terrace Theater at the Kennedy Center as part of the Kennedy Center Conservatory Project. The concert was broadcast live on the Web. In May 2007 the Schober Quartet performed at Giardini La Mortella on the Italian island of Ischia.

Bella Hristova entered The Curtis Institute of Music in 2003 and studies with renowned violinist Ida Kavafian. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Hristova holds a Milka Violin Artist Fellowship. She plays a 1655 Amati, once owned by the famous violinist Louis Krasner, on permanent loan.

The Curtis Institute of Music

Roberto Díaz, President

Faculty Recital: Lionel Party, Harpsichord
Friday, November 2 at 8 p.m.
Field Concert Hall

Cento partite sopra passacagli	Girolamo Frescobaldi (1583–1643)
Partita No. 4 in D major, BWV 828	Johann Sebastian Bach (1685–1750)
Ouverture	
Allemande	
Courante	
Aria	
Sarabande	
Menuet	
Gigue	

INTERMISSION

Tombeau sur la mort de M. Blancheroche	Johann Jakob Froberger (1616–67)
Prelude No. 5 in A major from *L'Art de toucher le clavecin*	François Couperin (1668–1733)

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La Tendre Fanchon
La Logiviére, allemande
Les Agrémens
Les Ondes

Sonata in D minor, K. 52
Sonata in D major, K. 53

Domenico Scarlatti
(1685–1757)

Sonata in F minor, K. 238
Sonata in F minor, K. 239

Sonata in B-flat major, K. 544
Sonata in B-flat major, K. 545



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Recitals are professionally recorded for educational use and possible broadcast.

Biography

Lionel Party, harpsichord

A Curtis faculty member for nearly twenty years, Lionel Party teaches baroque music and harpsichord. His baroque trio, La Mela di Newton, made its world debut in Field Concert Hall earlier this year. He has played solo recitals in New York City's major concert venues, including the Metropolitan Museum of Art, Frick Collection, Alice Tully Hall, Abraham Goodman House, and 92nd Street Y, as well as in Boston, Washington, and other cities in the United States. He has performed numerous times with the Orpheus Chamber Orchestra, Waverly Consort, and Solisti New York, among others, and was a soloist with the New York Philharmonic in 1991 and 2001. He is in his twenty-third year as harpsichordist of the New York Philharmonic.

As a member of La Mela di Newton, Mr. Party performed at the Boston Early Music Festival and the BACHanalia Festival in Chatham, N.Y. He has performed abroad with the English Chamber Orchestra, German Bach Soloists, South German Chamber Orchestra, and Collegium Instrumentale of the Gewandhaus of Leipzig, and he has given solo recitals in Leipzig, Berlin, Düsseldorf, Geneva, Saint-Saphorin, Vevey, Chateau de Coppet, Ottawa, and Santiago. He has made numerous recordings for the Desmar, Musical Heritage Society, Smithsonian, Titanic, Olufsen, and Orion labels.

Originally from Santiago, Chile, Mr. Party studied at the Escuela Moderna de Musica, Musikhochschule of Munich, and the Juilliard School, where he now teaches baroque music and harpsichord, in addition to his work at Curtis.

Next Curtis Performance

The Curtis Symphony Orchestra
conducted by Mark Russell Smith ('87)
Monday, November 5 at 8 p.m.
Verizon Hall at the Kimmel Center for the Performing Arts

Wagner	**Prelude to Act 1 from *Tristan und Isolde***
Debussy	***Prélude à l'aprés-midi d'un faune***
Brahms	**Violin Concerto** Aaron Rosand, violin ('48)
R. Strauss	***Rosenkavalier Suite*** Amanda Majeski, soprano Rinnat Moriah, soprano Katherine Lerner, mezzo-soprano

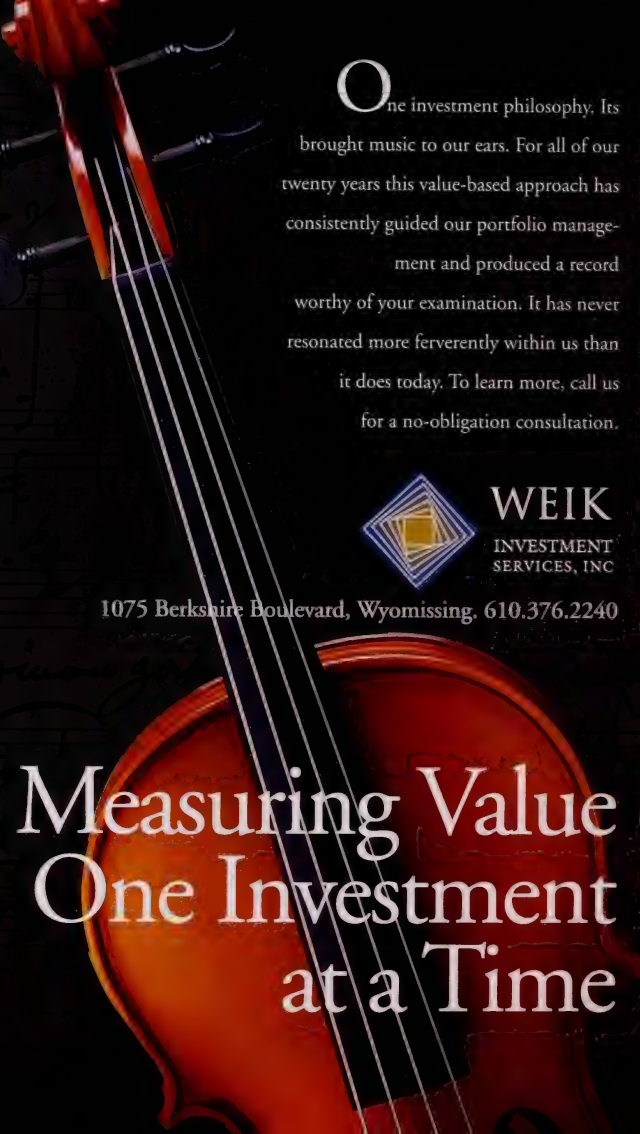
Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

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Sovereign Center for the Performing Arts
Mark Russell Smith, conductor
Aaron Rosand, violin
The Curtis Opera Theatre

WAGNER
Prelude to Act 1 from *Tristan und Isolde*
The Wagner and Debussy will be played in sequence without pause.
DEBUSSY
Prélude à l'après-midi d'un faune

BRAHMS
Violin Concerto in D major, Op. 77
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace
Aaron Rosand, *violin*

INTERMISSION

R. STRAUSS
Rosenkavalier Suite
Amanda Majeski, *soprano*
Rinnat Moriah, *soprano*
Katherine Lerner, *mezzo-soprano*

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Pennsylvania's response to the federal "No Child Left Behind" law discourages school music programs, particularly ensembles like band, chorus and orchestra. The arts are a "core academic subject" under "No Child Left Behind." Federal law requires the states to test only three of the ten "core academic subjects" – reading, math and science. So there will be no bad "scores" in the arts that will close a school. If unchecked, bad scores in reading, math or science will. Will the "untested" arts become "unimportant"?

States ***may*** test all "core academic subjects," including the arts, and may empower local schools to define and measure achievement in the arts in lieu of statewide standards. The primary objectives of "No Child Left Behind" are to promote accountability of our schools for the achievement of their students, and to use empirical research - studies that demonstrate how best to educate our students - to improve methods by which children learn.

Innovation would earn Pennsylvania a leadership role in promoting the arts. There are two good places to start. One is to increase graduation requirements in the arts and humanities beyond the current paltry two credits. Another is to require our schools to "test" achievement in the arts as they see fit, and waive testing for students who participate in school music ensembles. Encouraging participation in school music ensembles is common sense. Whoever heard of wood shop without working with wood, consumer science without cooking or balancing a hypothetical checkbook, or an academic class without a required paper or occasional speech? Each hands-on experience is a "performance," akin to children performing music in the company of others. School music ensembles are the fabric of music education.

Please encourage your state legislators, school administrators and school boards to use participation in school music ensembles as a measure of achievement in the arts. The empirical research linking participation in school music programs with academic proficiency is consistent and staggering. That research is available at RMF's office. Leave no child behind who wants to play in the school band or sing in the school chorus. Our schools' success in promoting student achievement depends upon it!

Jill M. Scheidt, Esq.
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Program Notes

Prelude to Act 1 from *Tristan und Isolde*
Richard Wagner
Born: Leipzig, Germany, May 22, 1813
Died: Venice, February 13, 1883

On this evening's program, the Tristan prelude is followed without pause by Debussy's prelude. The performers respectfully ask that you hold your applause until the conclusion of the Debussy composition.

In the late 1850s Wagner and his wife resided on a generous benefactor's property. The composer soon initiated a romantic relationship with his benefactor's wife. When the lovers were discovered, the relationship came to a predictable end as Frau Wagner insisted they move to a new home. Wagner, a master of drama as well as the pursuit of other men's wives (his next wife was also the result of an affair under the nose of a close friend), must have felt both affinity with and justification in the medieval tale of *Tristan und Isolde*, which held great appeal for nineteenth-century artists. Wagner composed an opera on the story while still living under the support of his patron. A few years after the patronage ended, the opera was finally performed in its entirety.

As the opera begins, the knight Tristan has been sent to escort the king's fiancée from a distant land to her impending marriage. On board ship, the title characters mistakenly drink a love potion, and an attachment grows between them that is strictly *verboten*. In the great tradition of the "courtly love" of the medieval troubadours, Tristan and Isolde vigorously long for one another but know that their love can never be consummated on Earth. Instead their yearning grows continually deeper throughout the opera, until Tristan dies in Isolde's arms. She sings the *Liebestod* ("Love-Death") and is herself transformed into an otherworldly being, finally able to join her lover. Wagner was powerfully influenced at this time by the philosopher Schopenhauer, whose idea of the sublimation of desire leading to final redemption pervades the music.

Richard Strauss called Tristan the focal point of German Romanticism. Indeed, Wagner's experimental treatment of dissonance and harmony in the opera would ultimately motivate much of the experimentation of Mahler, Strauss, and, finally, Schoenberg, who would himself go on to create a method of composition to abolish the primary goals of traditional harmony altogether.

Wagner separated the prelude to the first act and the Liebestod so that they could be performed together as orchestral concert pieces, and both are often performed alone, as well. Woven throughout the fabric of this music is the idea of yearning, depicted musically by Wagner as the expectation set up by dissonance, but without a final and absolute feeling of resolution to follow. The very first chord we hear in the prelude is what many refer to as *the Tristan chord*, and the composer uses it as a dissonant pivot point from which to approach constantly different harmonies and keys. In a sense, Wagner doesn't really resolve this opening dissonance until the very end of the piece (at the final resolution of the star-crossed love). By suspending the resolution, he stretches the boundaries of traditional harmony, which normally relies on the consistent return to a home base (the "key" of the piece). Wagner avoids expressing such a home base, creating daring sonorities while illustrating a tireless desire that could not be resolved in this world.

Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun)
Claude Debussy
Born: St. Germaine-en-Laye, France, August 22, 1862 Died: Paris, March 25, 1918

These nymphs I would perpetuate.

So clear
Their light carnation, that it floats in the air
Heavy with tufted slumbers.

These are the opening lines of Stephane Mallarmé's poem "The Afternoon of a Faun," which goes on to describe the whiling away of the day by the mythological faun, a half-man half-goat who lives in the forest (like a satyr or the flute-playing god Pan). As a symbolist, Mallarmé sought truth in the vaguely defined, ethereal world of twilight consciousness, somewhere between wake and sleep. It is no wonder, then, that his words inspired Debussy to write what some consider to be the first piece of musical Impressionism, *Prélude à l'après midi d'un faune* (called prelude because the composer intended to write a three-part work based on the poem but finished only the first).

The piece begins with a plaintive unaccompanied flute—the instrument of the faun—sounding a suspended melody as if in the distance. This melody recurs throughout the piece, like a delicate filament, rarely altered more than a few notes, to provide a recognizable guide for the listener (not unlike Wagner's leitmotifs). As the music progresses, this guide becomes all the more valuable, since Debussy has weakened the bonds of traditional harmony and Romantic sensibility. Like Wagner's *Prelude to Tristan und Isolde*, this work is much less clear-cut than its predecessors; and one can never quite be sure in what direction it will go next. But Debussy reaches beyond Wagner, into a place where the nature and goals of music are redefined.

The sound of Debussy is in all of our ears through film music, which borrows tirelessly from the composer's harmonic language and orchestration. But contemporary listeners were far more surprised by his musical vocabulary. Like other seminal works of the repertoire, this piece caused a scandal at its premiere, yet fascinated its listeners, too. A decade after the premiere, critics were still perplexed. A Boston critic wrote: "Debussy's *L'Après midi d'un faune* was a strong example of modern ugliness. The faun must have had a terrible afternoon … The work gives as much dissonance as any of the most modern art works in music."

Debussy proved no easier for a Paris-based critic to digest: "Rhythm, melody, tonality, these are three things unknown to M. Debussy and deliberately disdained by him. His music is vague, floating, without color and without shape, without movement and without life. … No, decidedly, I will never agree with these anarchists of music!"

These critics were not musical simpletons but were reacting to issues that make Debussy a true revolutionary and in so many ways the father of twentieth-century music. What sounds to us both colorful and serene was iconoclastic to the composer's contemporaries, accustomed to the musical language established by more than a century of German hegemony.

Where traditional German music would typically stress the constant establishment of goals and the struggle to achieve them, Debussy's music hovers, as if any direction were possible. The German tradition emphasizes incisive rhythms and driving motives, but Debussy writes fluid passages that seamlessly float from one scene to the next. This approach would seem largely new to his audience, much more accustomed to clear musical definition than vague indirection. But this piece that would at first make listeners uncomfortable in its abstraction would go on to influence countless composers looking for ways to express new musical ideas of harmony, movement, and—perhaps most important—sound itself.

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Violin Concerto in D major, Op. 77
Johannes Brahms
Born: Hamburg, Germany, May 7, 1833
Died: Vienna, April 3, 1897

Few collaborations have been as profound and fruitful as that between Johannes Brahms and his longtime friend and colleague Joseph Joachim. The most substantial result was the composer's Violin Concerto in D major, Op. 77. Its 1879 premiere featured Joachim as soloist and Brahms conducting, more than twenty-five years after the two first met and discovered their mutual musical affinities. Joachim had pressed his friend for the better part of that time to write a violin concerto, and when it finally arrived, he found an intensely difficult work (both technically and musically) with a wide scope of expression and a duration of more than forty minutes. Only one composer provided precedent for a concerto of such gravity, and Brahms drew inspiration from his beloved Beethoven in both scale and content.

The composer sought Joachim's guidance not only in the technical issues of virtuoso violin writing but also in elements of orchestration and even the musical material. Brahms sent his manuscript to Joachim, requesting that he mark up the score directly, indicating what worked and what did not. Joachim was happy to oblige, and he made numerous suggestions and edits, including reducing instrumentation in some sections so that the violin could be better heard. Brahms also left the first-movement cadenza to Joachim, and several other noted violinists have since taken up the challenge by writing their own. Brahms must have felt in good hands with Joachim who, as a conductor and composer, was the definition of a well-rounded musician. Brahms trusted his friend to make choices best for the music and not his own showmanship.

The first movement, like Beethoven's first movement, is over twenty minutes long and marked *Allegro non troppo*. After a serious and varied orchestral introduction, the violin makes a dramatic entrance with eloquent scales and arpeggios. Brahms moves the music forward with an omnipresent sense of urgency, and it drives toward a brooding cadenza. As the violinist emerges from the cadenza, the orchestra returns transformed in the coda, its urgency now resolved and withheld, as if to prepare for the second movement.

The *Adagio* begins with one of Brahms's most idyllic and languid wind solos (the legendary violinist Pablo de Sarasate was said to avoid the concerto because he did not want to stand on stage holding his violin while the oboe played "the only proper melody in the whole piece"). Brahms threads this "proper melody" through the movement; with each iteration it evolves a bit, in what Schoenberg referred to as *developing variation*.

The tempo marking of the last movement, *Allegro giocoso, ma non troppo vivace*, suggests something less serious than what has come before, but not too fast or bright. The violin's multiple double stops and the rolling feeling of the music recall traditional Hungarian gypsy music—an homage, no doubt, to Joachim's background. The second and third movement combined are still shorter than the first, as if to provide a long denouement from the weighty pronouncement of the initial half of the piece.

Unlike so many Romantic concertos that showcase flashy virtuosity, Brahms's Violin Concerto embodies a character and import that may have lost it a few performances. Still, it remains one of the major and most frequently played concertos in the repertoire.

Rosenkavalier Suite
Richard Strauss
Born: Munich, June 11, 1864
Died: Garmisch-Partenkirchen, Germany, September 8, 1949

Richard Strauss was no relation to the "Waltz King" Johann Strauss, but he was no slouch as a composer of waltzes, as evidenced in his most successful opera, *Der Rosenkavalier*. Some of his most beloved music is found in these waltzes and in the whole of the opera, and the fact that he did so much to excerpt the music after completion shows his own confidence in the piece. *Der Rosenkavalier* was written in 1911 as Strauss was becoming both the most famous and most notorious composer in Europe, thanks to *Salome* and *Elektra*. Like these previous operas, much of *Der Rosenkavalier*'s plot had scandalous overtones.

Strauss worked with his frequent collaborator Hugo von Hoffmannsthal to craft a romantic comedy that invoked love, infidelity, and mistaken identity, in the tradition of Mozart's great operas. The music evokes both Viennese classicism and grand Romantic style. The suite skillfully weaves together different instrumental passages of the opera, from the sweeping opening to the score's most famous, bombastic waltz.

The story of *Der Rosenkavalier* begins in the bedroom of the Marschallin von Werdenberg, a stately and beautiful noblewoman engaged in an affair with the much younger Octavian. Her relative barges into the room—a boorish and lecherous Baron Ochs von Lerchenau ("Ox from the Lark's Meadow"), whom her young lover mistakes for her husband. After hiding in the closet, Octavian emerges in disguise as a country girl. A masquerade of confusion and deceit ensues. In the end all of the pieces fall in place—Octavian meets his destined love, the ingénue Sophie, and his older lover resigns herself to the situation, quietly and with great dignity. This opera celebrates a union based on love rather than economic or social realities, reflecting a distinct change in attitudes that originated in the Enlightenment.

The suite opens with a powerful passage in the horns that is meant to represent the passion and virility of Octavian. We soon hear the music of the silver rose, a gift that Octavian presents to Sophie on the Baron's behalf (whereupon Sophie, repulsed by the Baron, chooses Octavian instead). We hear Ochs's favorite waltz, as well as the love duet for Octavian and Sophie (who end the opera with the words "it is a dream"). For this performance, the conductor has added the final trio from the opera, which will feature singers in an otherwise instrumental arrangement. The suite ends on a high note, with a triumphant reprise of another rousing waltz with a fullness of sound in the instrumentation. Whether one is a fan of Strauss's music or not, the quality of his orchestration is above criticism. Every color and texture plays a role in supporting either the quietly introspective or the outwardly boisterous qualities of the music.

Like Mozart's *Le nozze di Figaro*, *Der Rosenkavalier* is about class as much as love, and Strauss pays homage in much of this music both to old Vienna and to class conflicts among the peasantry, the nobility, and the bourgeoisie, who played an ever-more-important role in the evolution from the eighteenth to the nineteenth centuries. As in so much of the best comedy, there is an underlying social commentary in the words and music of *Der Rosenkavalier*, as the protagonists rise above matters of class and true love wins the day.

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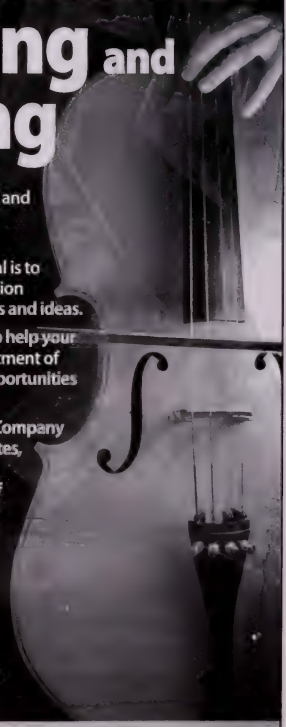
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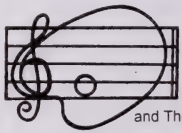
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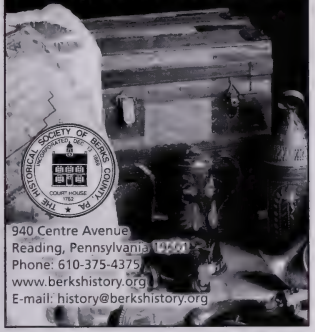
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Biographies

Mark Russell Smith, *conductor*

Whether conducting contemporary masterpieces or bringing fresh insight to Mozart, Beethoven, or Brahms symphonies, Mark Russell Smith demonstrates his enthusiastic commitment to the art of music-making. As music director of the Richmond Symphony Orchestra since 1999, he has created innovative and approachable programming. In June 2007, Mr. Smith was appointed director of new-music projects of the Saint Paul Chamber Orchestra and artistic director of orchestral studies at the University of Minnesota, a combined post that enables him to take his commitment to excellence and passion for education to new audiences.

As a guest conductor, Mr. Smith has led the Minnesota Orchestra, Saint Louis Symphony, Houston Symphony, Saint Paul Chamber Orchestra, and the Nomus Music Festival in Novi Sad, Serbia.

A champion of the music of his time, Mr. Smith has collaborated with Yo-Yo Ma and members of the Chamber Music Society of Minnesota in *Hún Qiáo* (*Bridge of Souls*), a concert of remembrance and reconciliation featuring world premieres by Korean, Japanese, Chinese, and American composers. He is a firm believer in the use of technical innovation to reach worldwide audiences. In 2002 Mr. Smith made his Winnipeg Symphony Orchestra debut conducting the final round of the first Minnesota International Piano e-Competition, with performances streamed live over the Internet. He led the competition's final rounds with the Minnesota Orchestra in 2004 and 2006 and will return in 2008.

Mr. Smith graduated in cello performance from the Juilliard School, where he studied with Claus Adam, and in conducting from The Curtis Institute of Music, where he studied with Max Rudolf and Otto-Werner Mueller.

Aaron Rosand, *violin*

Among the world's outstanding violinists is Aaron Rosand, whose masterful playing has captivated audiences and critics throughout the world. He is a true "violinist's violinist" and "one of the great living exponents of Romantic music," according to the *New York Times*. *Gramophone* said that Mr. Rosand has made "some of the greatest recordings of this century," and *Strad* described his recordings as "synonymous with immaculate technical achievement, beautiful multicolored tonal luster, artful phrasing, stylistic élan, and a probing musical intellect." Mr. Rosand perpetuates two traditions of playing, having studied both with Leon Sametini (a student of Eugène Ysaÿe) at the Chicago Musical College and Efrem Zimbalist (a student of Leopold Auer) at The Curtis Institute of Music. As Dorothy Richard Starling Chair of Violin Studies at Curtis and in master classes throughout the world, Mr. Rosand seeks to impart the twin strains embodied in his own playing—the Russian school of Auer and the Ysaÿe tradition—to a new generation.

Since his orchestral debut with the Chicago Symphony at age ten, when he performed the Mendelssohn Concerto under the direction of Dr. Frederick Stock, Mr. Rosand has appeared with the orchestras of New York, Cleveland, Pittsburgh, Houston, London, Paris, Munich, Tokyo, Rome, Vienna, and Brussels, as well as the National Symphony, Bayerischer Rundfunk Orkester, English Chamber Orchestra, Concertgebouw, and many others. He has collaborated with some of the most illustrious conductors, including Bernstein, Kondrashin, Kubelik, Leinsdorf, Maazel, Reiner, Rostropovich, and Tennstedt.

A prolific recording and performing artist, Mr. Rosand enjoys an enduring career that has spanned more than six decades. According to *Strad*, his technique is "undiminished by the passing years, interpretations honed to perfection by a lifetime of performances. He has always had that ability to make music sound fresh and spontaneous, his tone shaded with a flexible vibrato ideal for Romantic music."

Mr. Rosand still maintains an active teaching, performing, and recording career. A 2004 recital to establish a music scholarship fund in his name at Mills College was recently released on DVD from Video Artists International. Also newly available on CD are recently unearthed, vintage performances in Norway. More than thirty CD and DVDs are available, including complete works for violin and piano by Beethoven and Brahms, the solo Bach sonatas and partitas, and most of the major concertos in the violin repertoire.

Amanda Majeski, *soprano*
Amanda Majeski from Gurnee, Ill., studies in the Curtis opera program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *The Audition* (ensemble), and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; and roles for the Opera Theatre of Saint Louis and Northwestern University. Recent awards include a 2007 Sara Tucker Study Grant by the Richard Tucker Music Foundation.

Rinnat Moriah, *soprano*
Rinnat Moriah from Holon, Israel, studies in the Curtis voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover) for the Curtis Opera Theatre; roles for the Chicago Opera Theater, New Jersey Opera Theater, Israel Vocal Arts Institute, and the National Opera Center; recitals at the Kennedy Center for the Performing Arts, the Library of Congress, and in California with Curtis On Tour; and concerts with the Richmond, New World, Kansas City, and Fort Worth symphonies.

Katherine Lerner, *mezzo-soprano*
Katherine Lerner from Lloyd Neck, N.Y., studies in the Curtis opera program with Joan Patenaude-Yarnell. Credits include: *Postcard from Morocco* (Lady with a Hat Box), *La rondine* (Suzy), *The Audition* (ensemble), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the Opera Theatre of Saint Louis, Oberlin Opera Theater, and the Chautauqua Institution; Music Academy of the West; and concerts with the Cleveland Orchestra and at the Kennedy Center. Recent awards include an encouragement award from the 2006 Cleveland District Metropolitan Opera National Council Auditions.

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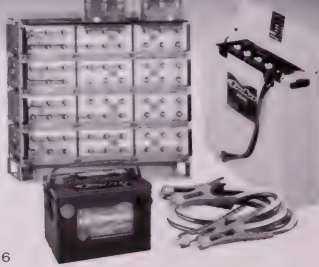
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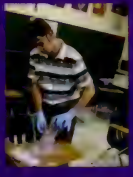
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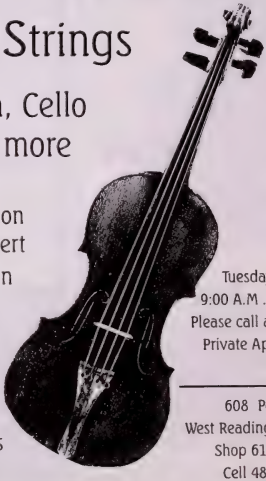
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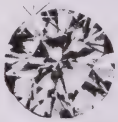
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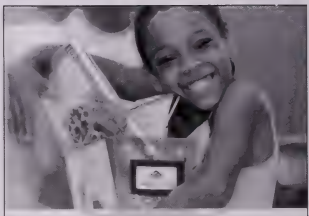
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Saturday, November 3, 2007

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The purpose of the Star Series Association is to foster and advance the cultural life of Greater Reading/Berks by promoting public interest in, and enjoyment of, music and performing arts through the presentation of professional events of the highest quality, consistent with the resources available, as well as opportunities for interaction between local music students and great artists, thereby nurturing and enriching the cultural life of the community.

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Saturday, November 3, 2007 - 7:30 pm

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Thursday, December 6, 2007 - 7:30 pm

Turtle Island String Quartet with Leo Kottke: Winter Solstice Celebration

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2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Twelfth Student Recital
The Curtis Brass and Percussion Ensemble,
conducted by Blair Bollinger
Wednesday, November 7 at 8 p.m.
Field Concert Hall

"Spanish Spirit"

Spirit — Jennifer Higdon ('88) (b. 1962)

… de cuyo nombre no quiero acordarme … — Francisco Coll (b. 1984)
("… whose name I do not care to remember …")

Spain — Chick Corea (b. 1941)
arranged by Mike Forbes for four trombones

La lámina de España — Anthony DiLorenzo ('89) (b. 1967)
Habiba
Navarre
Danza de la muerte

INTERMISSION

Fanfare — J. Abelardo D. Flores (b. 1961)

"Alborada del gracioso" from *Miroirs* — Maurice Ravel (1875–1937)
arranged by Michael Allen

Gallito — Rafael Méndez (1906–81)
arranged by David Hickman
for three trumpets and brass ensemble

Rachel Serber, trumpet
Christopher Stingle, trumpet
Stanford L. Thompson, trumpet

Carmen Suite — Georges Bizet (1838–75)
arranged by Douglas Haislip

Aragonaise—
Intermezzo—
Les toreadors

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The Curtis Brass and Percussion Ensemble

Horn
Rebekah Daley
Corey Klein
Adedeji Bailes Ogunfolu
Courtney Prizrenac
Amanda Smith-Harrison
Ryan Stewart

Trumpet
Matthew Ebisuzaki
Matthew Neal Kitzen-Abelson
Rachel Serber
Christopher Stingle
Stanford L. Thompson

Trombone
Achilles Liarmakopoulos
Samuel Schlosser
Ryan Seay
Chris Guilfoyle, *bass trombone*

Tuba
Kyung Seok Yu

Timpani and Percussion
Benjamin Folk
Patricia Franceschy
Gabe Globus-Hoenich
Michael Sparhuber
Mari Yoshinaga

Soloists

Rachel Serber from Plymouth, Minn., is a student of David Bilger and entered Curtis in 2003.

Christopher Stingle from Media, Pa., is a student of David Bilger and entered Curtis in 2006.

Stanford L. Thompson from Decatur, Ga., is a student of David Bilger and entered Curtis in 2005.

Conductor

Blair Bollinger (Trombone '86), faculty

Next Student Recital

20/21: The Curtis Contemporary Music Ensemble
Friday, November 9 at 8 p.m.
Field Concert Hall

Adès	**Piano Quintet** Dayna Kristie Anderson, violin Shanshan Yao, violin Hyo Bi Sim, viola Bronwyn Banerdt, violoncello Jeremy Denk, piano (guest artist)
Berio	**Sequenza I** Maron Khoury, flute **Sequenza V** Ryan Seay, trombone **Sequenza VI** Alexander Michael Petersen, viola
Dallapiccola	***Piccola musica notturna*: per complesso da camera** Maron Khoury, flute Timothy Sawyier, oboe Johnny Teyssier, clarinet Teddy Abrams, celeste Madeline Blood, harp Bryan Lee, violin Alexander Michael Petersen, viola Natalie Helm, violoncello Don Liuzzi, conductor
Reich	***Music for Pieces of Wood*** Gabe Globus-Hoenich, percussion Michael Sparhuber, percussion Benjamin Folk, percussion Patricia Franceschy, percussion Mari Yoshinaga, percussion

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Thirteenth Student Recital

20/21: The Curtis Contemporary Music Ensemble
Don Liuzzi, founder; David Ludwig, artistic director
Friday, November 9 at 8 p.m.
Field Concert Hall

Sequenza VI — Luciano Berio (1925–2003)

Alexander Michael Petersen, viola

Music for Pieces of Wood — Steve Reich (b. 1936)

Gabe Globus-Hoenich, percussion
Michael Sparhuber, percussion
Benjamin Folk, percussion
Patricia Franceschy, percussion
Mari Yoshinaga, percussion

Sequenza I — Berio

Maron Khoury, flute

Piccola musica notturna Luigi Dallapiccola
per complesso da camera (1904–75)
(*A Little Night Music* for chamber ensemble)

Maron Khoury, flute
Timothy Sawyier, oboe
Johnny Teyssier, clarinet
Teddy Abrams, celesta
Madeline Blood, harp
Bryan A. Lee, violin
Alexander Michael Petersen, viola
Natalie Helm, cello
Don Liuzzi, conductor

INTERMISSION

Sequenza V Berio

Ryan Seay, trombone

Piano Quintet Thomas Adès
(b. 1971)

Shanshan Yao, violin
Dayna Kristie Anderson, violin
Hyo Bi Sim, viola
Bronwyn Banerdt, cello
Jeremy Denk, piano

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Performers

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Dayna Kristie Anderson from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Bronwyn Banerdt from Los Angeles is a student of David Soyer and entered Curtis in 2004.

Madeline Blood from Philadelphia is a student of Judy Loman and entered Curtis in 2007.

Benjamin Folk from Leland, Miss., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2006.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Natalie Helm from Louisville, Ky., is a student of David Soyer and Peter Wiley and entered Curtis in 2006.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Bryan A. Lee from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Alexander Michael Petersen from Westford, Mass., is a student of Joseph de Pasquale and entered Curtis in 2005.

Timothy Sawyier from Chicago is a student of Richard Woodhams and entered Curtis in 2004.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

Hyo Bi Sim from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Michael Sparhuber from Brockport, N.Y., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Mari Yoshinaga from Kagoshima, Japan, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

Jeremy Denk, guest artist

Don Liuzzi, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 PECO Family Concert Series



Sunday, November 11 at 2 and 4 p.m.
Field Concert Hall

Introduction to the Woodwinds

Allegro from *Trois pièces brèves* Jacques Ibert (1890–1962)

Masha Popova, flute
Johnny Teyssier, clarinet
Timothy Sawyier, oboe
Harrison Drake Hollingsworth, bassoon
Rebekah Daley, horn

Excerpt from the first movement of Concerto No. 1 in G major, K. 313 Wolfgang Amadeus Mozart (1756–91)

Masha Popova, flute
Teddy Abrams, piano

Third movement from Three Pieces for Clarinet Solo Igor Stravinsky (1882–1971)

Johnny Teyssier, clarinet

Excerpt from *Escales* Ibert

Timothy Sawyier, oboe
Teddy Abrams, piano

Barbaresca Otmar Nussio
from *Variations on an Arietta of Pergolesi* (1902–90)
Harrison Drake Hollingsworth, bassoon
Teddy Abrams, piano

***The Cat in the Hat* by Dr. Seuss**
A reading by Teddy Abrams
Accompanied by excerpts from the following quintets
***Summer Music*, Op. 31** Samuel Barber ('34)
(1910–81)

Quintet for Winds John Harbison
(b. 1938)

Quintet, Op. 79 August Klughardt
(1847–1902)

Quintet in A major, Op. 43 Carl Nielsen
(1865–1931)

Masha Popova, flute
Johnny Teyssier, clarinet
Timothy Sawyier, oboe
Harrison Drake Hollingsworth, bassoon
Rebekah Daley, horn

Questions and Closing Remarks

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Rebekah Daley from Cleveland is a student of Jerome Ashby and Jennifer Montone and entered Curtis in 2006.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2004.

Masha Popova from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Timothy Sawyier from Chicago is a student of Richard Woodhams and entered Curtis in 2004.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Host

Mary Kinder Loiselle, director of community engagement and career development services

If students study with more than one faculty member, their teachers are listed alphabetically.

Sponsored by

PECO

Next PECO Family Concerts

Sunday, February 24 at 2 and 4 p.m.
Field Concert Hall

Introduction to the Brass

Through performance and audience interaction, Curtis horn, trumpet, trombone, and tuba students illustrate the basic elements of music and share their experiences as musicians. Best enjoyed by children ages five to twelve and their families.

Tickets: $5 for adults, free for children twelve and under
Curtis Ticket Office: 215-893-7902, www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fourteenth Student Recital
Monday, November 12 at 8 p.m.
Field Concert Hall

***Une Châtelaine en sa tour*, Op. 110** Gabriel Fauré (1845–1924)

Madeline Blood, harp

Sonata in D minor, K. 213 Domenico Scarlatti (1685–1757)

***Étude d'exécution transcendante* No. 4: "Mazeppa"** Franz Liszt (1811–86)

Christopher Falzone, piano

Rhapsody on a Theme of Paganini, Op. 43 Sergei Rachmaninoff (1873–1943)

Pallavi Mahidhara, piano
YeKwon SunWoo, piano

INTERMISSION

***Berceuse romantique*, Op. 9** — Fritz Kreisler (1875–1962)

Ray Chen, violin
Hugh Sung, piano

Sonata in E major, Op. 27, No. 6 — Eugène Ysaÿe (1858–1931)

Ray Chen, violin

Concerto No. 3 in C major, Op. 26 — Sergey Prokofiev (1891–1953)

Andante—Allegro
Tema: Andantino
Allegro, ma non troppo

Roman Rabinovich, piano
Hugh Sung, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Rachmaninoff rhapsody was prepared by Ignat Solzhenitsyn.

Performers

Madeline Blood from Philadelphia, is a student of Judy Loman and entered Curtis in 2007.

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Pallavi Mahidhara from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

YeKwon SunWoo from Kwan Yang-dong, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Recital

Alumni Recital Series: Richard Woodhams and Friends
Wednesday, November 14 at 8 p.m.
Field Concert Hall

Beethoven	**Adagio for Oboe and Piano, elaborated by Renate G. Rosenblatt** Richard Woodhams, oboe ('68) Juliette Kang, violin ('91) Lisa-Beth Lambert, violin ('93) Che-Hung Chen, viola ('00) Yumi Kendall, cello ('04) Michael Shahan, double bass ('62)
Britten Ludwig	**Phantasy, Op. 2** ***The Catherine Wheel*** Richard Woodhams, oboe ('68) Juliette Kang, violin ('91) Che-Hung Chen, viola ('00) Yumi Kendall, cello ('04)
Krenek	**Sonatina for Oboe Solo** Richard Woodhams, oboe ('68)
Schumann	**Drei Romanzen, Op. 94** Richard Woodhams, oboe ('68) Christoph Eschenbach, piano (guest artist)

Subscriptions: $95. Single tickets: $28.
Curtis Ticket Office: 215-893-7902, www.curtis.edu
Corporate sponsor: Commerce Bank

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Alumni Recital Series

Alumni Recital: Richard Woodhams and Friends
Wednesday, November 14 at 8 p.m.
Field Concert Hall

Drei Romanzen, Op. 94 — Robert Schumann (1810–56)
Nicht schnell
Einfach, innig
Nicht schnell

Richard Woodhams, oboe
Christoph Eschenbach, piano

The Catherine Wheel — David Ludwig ('01) (b. 1974)
Part I
Part II: Rose Window
Part III

Richard Woodhams, oboe
Juliette Kang, violin
Che-Hung Chen, viola
Yumi Kendall, cello

INTERMISSION

Sonatina for Oboe Solo — Ernst Křenek (1900–91)
Allegro
Adagietto
Vivace
Andante—Allegretto—Allegro con grazia—Poco meno mosso

Richard Woodhams, oboe

Phantasy, Op. 2 Benjamin Britten (1913–76)

Richard Woodhams, oboe
Juliette Kang, violin
Che-Hung Chen, viola
Yumi Kendall, cello

Adagio for Oboe Ludwig van Beethoven
from sketches for Oboe Concerto in F, Hess 12 (1770–1827)
elaborated by Renate G. Rosenblatt

Richard Woodhams, oboe
Juliette Kang, violin
Lisa-Beth Lambert, violin
Che-Hung Chen, viola
Yumi Kendall, cello
Michael Shahan, double bass

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Biographies

Richard Woodhams, oboe ('68)

Richard Woodhams, principal oboe of the Philadelphia Orchestra since 1977, studied with John de Lancie at Curtis. Mr. Woodhams has appeared as a soloist throughout the United States and Asia with the Philadelphia Orchestra, most recently in 2007 with Christoph Eschenbach. In the past decade, he has premiered chamber works by Thea Musgrave, Bernard Rands, Ned Rorem, Ellen Taaffe Zwillich, Adam Wernick, and William Bolcom, and he has collaborated with such artists as Andre Watts, Emanuel Ax, Itzhak Perlman, and the Guarneri, Tokyo, and Shanghai string quartets. Mr. Woodhams gives master classes frequently in the United States and abroad, and his former students occupy positions in orchestras worldwide. From 1969 to 1977, he was principal oboe of the Saint Louis Symphony Orchestra, and he has been a member of the faculty of the Aspen

Music Festival since 2000. Mr. Woodhams joined the faculty of The Curtis Institute of Music in 1985.

Che-Hung Chen, viola ('00)
In spring 2001 violist Che-Hung Chen became the first Taiwanese citizen to join the Philadelphia Orchestra. He has served as acting associate principal for the orchestra. Mr. Chen was the first-prize winner at the seventh Banff International String Quartet Competition as a member of the Daedalus Quartet and was awarded the Pièce de concert prize for best performance of a commissioned work and the Székely prize for the best performance of a Beethoven quartet. A three-time top prize-winner at the Taiwan National Instrumental Competition, Mr. Chen began his studies at age of six with Ben Lin in Taipei. At age fourteen, he entered The Curtis Institute of Music, where he studied with Joseph de Pasquale, retired Philadelphia Orchestra principal viola.

Christoph Eschenbach, piano
One of today's leading international conductors, Christoph Eschenbach is in his fourth season as music director of the Philadelphia Orchestra. Held in highest esteem by the world's foremost orchestras and opera houses for his commanding presence, versatility, and consummate musicianship, Mr. Eschenbach is also a sought-after figure on the guest-conducting circuit, regularly conducting major American and European orchestras. He has made numerous recordings as conductor, pianist, or both, on the Ariola, BMG, CBS/Sony, Claves, Decca, DGG, EMI, Koch International Classics, Ondine, Pickwick International, RCA Red Seal, Telarc, Teldec, and Virgin Classics labels. Before turning to conducting, Mr. Eschenbach had earned a distinguished international reputation as a concert pianist. He began winning major competitions at the age of eleven and by 1965 was established as the foremost pianist to emerge from post-war Germany. In testimony to his prowess at the piano, Philips chose him as one of one hundred pianists featured in its *Great Pianists of the 20th Century* edition.

Juliette Kang, violin ('91)
A native of Edmonton, Canada, Juliette Kang enrolled at the Curtis Institute at age nine. She studied with Jascha Brodsky, then continued her studies at the Juilliard School with Dorothy DeLay and Robert Mann. She is first associate concertmaster of the Philadelphia Orchestra, after serving as assistant concertmaster of the Boston

Symphony and a member of the Metropolitan Opera Orchestra. Ms. Kang was also the gold medalist at both the 1994 International Violin Competition of Indianapolis and the 1992 Menuhin Competition in Paris.

Yumi Kendall, cello ('04)
Yumi Kendall, assistant principal cello of the Philadelphia Orchestra, joined the orchestra immediately following her graduation from Curtis with a bachelor's degree in 2004. While at Curtis, she studied with David Soyer and Peter Wiley. Ms. Kendall has participated in a number of festivals and institutes, including Kingston, Marlboro, the touring Musicians from Marlboro, Music from Angel Fire, and Taos. She is also a member of the Dryden String Quartet, comprising Curtis alumni and family members: her brother, Nicolas Kendall; her violist cousin, Daniel Foster; and family friend, violinist Nurit Bar-Josef.

Lisa-Beth Lambert, violin ('93)
Violinist Lisa-Beth Lambert joined the Philadelphia Orchestra in 2001, following six seasons with the National Symphony Orchestra. She has appeared at the Marlboro and Kingston music festivals, on Marlboro's fiftieth-anniversary recording, at the White House, and with the Brandenburg Ensemble, the Smithsonian Chamber Players, and the 20th Century Consort. A graduate of the Curtis and Cleveland institutes of music, her teachers included Jaime Laredo, Yumi Ninomiya Scott, Donald Weilerstein, and Ronda Cole, with whom she began studying at age three. During the last few seasons, Ms. Lambert has presented the Mozart sonata cycle with pianist Lambert Orkis at several East Coast venues.

Michael Shahan, double bass ('62)
Michael Shahan graduated from The Curtis Institute of Music in 1962, having studied double bass with Roger Scott. After two seasons with the National Symphony Orchestra in Washington, D.C., he joined the Philadelphia Orchestra in 1964, then became assistant (now associate) principal bass in 1970. He is a member of the Philadelphia Chamber Ensemble and co-music director of the Amerita Chamber Players. Mr. Shahan also plays viola da gamba with the American Society of Ancient Instruments and bass in the Philadelphia Jazz Quintet.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fifteenth Student Recital
Friday, November 16 at 8 p.m.
Field Concert Hall

Thirty-Two Variations, WoO 80 — Ludwig van Beethoven (1770–1827)

Impromptu in F minor, Op. Post. 142, D. 935 — Franz Schubert (1797–1828)

Allegro in B minor, Op. 8 — Robert Schumann (1810–56)

Yen Yu Chen, piano

Vier Klavierstücke, Op. 119 — Johannes Brahms (1833–97)

Intermezzo: Adagio
Intermezzo: Andantino un poco agitato
Intermezzo: Grazioso e giocoso
Rhapsodie: Allegro risoluto

Chenyang Xu, piano

INTERMISSION

Adagio and Scherzo German Okunev
(1931–73)

Achilles Liarmakopoulos, trombone
Hugh Sung, piano

Pictures from an Exhibition Modest Mussorgsky
(1839–81)

Promenade
The Gnome—Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of Unhatched Chicks
Samuel Goldenberg and Schmuyle
Promenade
The Market Place at Limoges
Catacombs
Baba-Yaga's Hut

Shih-Wei Huang, piano

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Yen Yu Chen from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Achilles Liarmakopoulos from Athens is a student of Nitzan Haroz and entered Curtis in 2006.

Chenyang Xu from Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2004.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

Next Student Recital

The Complete Bach *Brandenburg Concertos*
Sunday, November 18 at 4 and 7:30 p.m.
St. Mark's Church, 1625 Locust Street, Philadelphia

4 p.m.

J. S. Bach ***Brandenburg Concerto No. 1* in F major, BWV 1046**
***Brandenburg Concerto No. 2* in F major, BWV 1047**
***Brandenburg Concerto No. 3* in G major, BWV 1048**
The Curtis Chamber Ensemble
Lionel Party, harpsichord

7:30 p.m.

J. S. Bach ***Brandenburg Concerto No. 4* in G major, BWV 1049**
***Brandenburg Concerto No. 5* in D major, BWV 1050**
***Brandenburg Concerto No. 6* in B-flat major, BWV 1051**
The Curtis Chamber Ensemble
Lionel Party, harpsichord

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixteenth Student Recital

The Complete *Brandenburg Concertos*, Part I

Sunday, November 18 at 4 p.m.

St. Mark's Church

Brandenburg Concerto No. 1 Johann Sebastian Bach
in F major, BWV 1046 (1685–1750)

[Allegro]
Adagio
Allegro
Menuetto—Polonaise

Timothy Sawyier, oboe
Adam M. Kiswardy, oboe
Geoffrey Deemer, oboe ('01)
Matthew McDonald, bassoon
Amanda Smith-Harrison, horn
Courtney Prizrenac, horn

Danbi Um, violin
Sylvia Kim, violin
Hannah Choi, violin
Rose Armbrust, viola
Yu-Wen Wang, cello
Nathan Vedal, double bass
Kuok-man Lio, harpsichord

***Brandenburg Concerto* No. 2 in F major, BWV 1047**

[Allegro]
Andante
Allegro assai

Maron Khoury, flute
Timothy Sawyier, oboe
Rachel Serber, trumpet
Hannah Choi, violin
Erin Schreiber, violin
Danbi Um, violin
Hanna Lee, viola
Natalie Helm, cello
Nathan Vedal, double bass
Kuok-man Lio, harpsichord

***Brandenburg Concerto* No. 3 in G major, BWV 1048**

[Allegro]
Adagio
Allegro

Sylvia Kim, violin
Erin Schreiber, violin
Josef Špaček, violin
Hanna Lee, viola
Rose Armbrust, viola
Sang Hyun Mary Yong, viola
Bronwyn Banerdt, cello
Yu-Wen Wang, cello
Natalie Helm, cello
Nathan Vedal, double bass
Lionel Party, harpsichord

Photographic and recording equipment may not be used in St. Mark's Church.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The concertos were coached by David Bilger, Roberto Díaz, Lionel Party, Jacqueline Ross (visiting artist), and Steven Tenenbom.

Performers

Rose Armbrust from Wayne, Ill., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Bronwyn Banerdt from Los Angeles is a student of David Soyer and entered Curtis in 2004.

Hannah Choi from Taejon, Korea, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2002.

Natalie Helm from Louisville, Ky., is a student of David Soyer and Peter Wiley and entered Curtis in 2006.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Sylvia Kim from Boca Raton, Fla., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2005.

Adam M. Kiswardy from Valencia, Calif., is a student of Richard Woodhams and entered Curtis in 2007.

Hanna Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Matthew McDonald from Huntsville, Ala., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2005.

Courtney Prizrenac from Burlington, Ontario, is a student of Jerome Ashby and Jennifer Montone and entered Curtis in 2006.

Timothy Sawyier from Chicago is a student of Richard Woodhams and entered Curtis in 2004.

Erin Schreiber from Elsah, Ill., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2004.

Rachel Serber from Plymouth, Minn., is a student of David Bilger and entered Curtis in 2003.

Amanda Smith-Harrison from Williamstown, N.J., is a student of Jerome Ashby and Jennifer Montone and entered Curtis in 2007.

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Danbi Um from Seoul is a student of Shmuel Ashkenaski and Joseph Silverstein and entered Curtis in 2000.

Nathan Vedal from Seattle is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006.

Yu-Wen Wang from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Sang Hyun Mary Yong from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Geoffrey Deemer, oboe ('01)

Lionel Party, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventeenth Student Recital

The Complete *Brandenburg Concertos*, Part II

Sunday, November 18 at 7:30 p.m.

St. Mark's Church

Brandenburg Concerto No. 4 Johann Sebastian Bach
in G major, BWV 1049 (1685–1750)

Allegro
Andante
Presto

Maron Khoury, flute
Masha Popova, flute
Josef Špaček, violin

Hannah Choi, violin
Danbi Um, violin
Sang Hyun Mary Yong, viola
Yu-Wen Wang, cello
Rex Surany, double bass
Kuok-man Lio, harpsichord

***Brandenburg Concerto No. 5* in D major, BWV 1050**

Allegro
Affettuoso
Allegro

Maron Khoury, flute
Sylvia Kim, violin
Lionel Party, harpsichord

Josef Špaček, violin
Erin Schrieber, violin
Hanna Lee, viola
Bronwyn Banerdt, cello
Rex Surany, bass

***Brandenburg Concerto No. 6* in B-flat major, BWV 1051**

[Allegro]
Adagio, ma non tanto
Allegro

Rose Armbrust, viola
Sang Hyun Mary Yong, viola

Bronwyn Banerdt, cello
Yu-Wen Wang, cello
Natalie Helm, cello
Rex Surany, double bass
Lionel Party, harpsichord

Photographic and recording equipment may not be used in St. Mark's Church.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The concertos were coached by David Bilger, Roberto Díaz, Lionel Party, Jacqueline Ross (visiting artist), and Steven Tenenbom.

Performers

Rose Armbrust from Wayne, Ill., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Bronwyn Banerdt from Los Angeles is a student of David Soyer and entered Curtis in 2004.

Hannah Choi from Taejon, Korea, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2002.

Natalie Helm from Louisville, Ky., is a student of David Soyer and Peter Wiley and entered Curtis in 2006.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Sylvia Kim from Boca Raton, Fla., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2005.

Hanna Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Masha Popova from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Erin Schreiber from Elsah, Ill., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2004.

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Rex Surany from Plainsboro, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2007.

Danbi Um from Seoul is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2000.

Yu-Wen Wang from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Sang Hyun Mary Yong from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Lionel Party, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighteenth Student Recital
Monday, November 26 at 8 p.m.
Field Concert Hall

Sonata in F major, Hob. XVI:23 — Joseph Haydn (1732–1809)
Allegro
Adagio
Finale: Presto

Kwan Kyu Yi, piano

Concerto in D minor — Édouard Lalo (1823–92)
Lento—Allegro maestoso
Intermezzo: Andantino con moto
Introduzione: Andante—Allegro vivace

Jeong Hyoun Lee, cello
Jungeun Kim, piano

INTERMISSION

Ballade No. 3 in A-flat major, Op. 47 Frédéric Chopin (1810–49)

Kwan Kyu Yi, piano

Concerto No. 20 in D minor, K. 466 Wolfgang Amadeus Mozart (1756–91)

Allegro
Romance
Rondo: [Allegro assai]

Pallavi Mahidhara, piano
Hugh Sung, piano accompaniment

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Performers

Jeong Hyoun Lee from Seong Nam, Korea, is a student of Peter Wiley and entered Curtis in 2002.

Pallavi Mahidhara from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Kwan Kyu Yi from Bayside, N.Y., is a student of Ignat Solzhenitsyn and entered Curtis in 2004.

Jungeun Kim, staff pianist

Hugh Sung ('90), director of instrumental accompaniment and student recitals

Next Student Recital

Wednesday, November 28 at 8 p.m.
Field Concert Hall

Beethoven	**Concerto in D major, Op. 61** Danbi Um, violin Jungeun Kim, piano
Chopin	**Ballade No. 2 in F major, Op. 38** **Ballade No. 3 in A-flat major, Op. 47**
Mozart	**Sonata No. 17 in D major, K. 576** Pallavi Mahidhara, piano
Ysaÿe	**Sonata in A minor, Op. 27, No. 2, "Obsession"** Maia Cabeza, violin Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Nineteenth Student Recital
Wednesday, November 28 at 8 p.m.
Field Concert Hall

Sonata No. 17 in D major, K. 576 — Wolfgang Amadeus Mozart (1756–91)
- Allegro
- Adagio
- Allegretto

Ballade No. 2 in F major, Op. 38 — Frédéric Chopin (1810–49)

Pallavi Mahidhara, piano

Sonata in A minor, Op. 27, No. 2, "Obsession" — Eugène Ysaÿe (1858–1931)
- Prélude: Poco vivace
- Malinconia: Poco lento
- Danse des ombres: Sarabande (lento)
- Les Furies: Allegro furioso

Maia Cabeza, violin

Concerto in D major, Op. 61 Ludwig van Beethoven
(1770–1827)

Allegro ma non troppo
Larghetto
Rondo: Allegro

Danbi Um, violin
Jungeun Kim, piano

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Maia Cabeza from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Pallavi Mahidhara from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Danbi Um from Seoul is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2000.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, November 30 at 8 p.m.
Field Concert Hall

Debussy	**Sonata** Masha Popova, flute Vicki Powell, viola Carol Angel Lin, harp
Haydn	***Missa Sancti Nicolai*, Hob. XXII:6**
Rheinberger	**Abendlied, Op. 69, No. 3** The Curtis Chamber Chorus Matthew Glandorf, conductor ('91)
Hindemith	**Sonata for Harp** Madeline Blood, harp
Korngold	**Concerto in D major, Op. 35** Elizabeth Fayette, violin Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

◆

The Curtis Opera Theatre

presents

Arianna a Naxos
Music by Joseph Haydn
Text anonymous

and

La Voix humaine
Music by Francis Poulenc
Text by Jean Cocteau

◆

Thursday, November 29 at 8 p.m.
Friday, November 30 at 8 p.m.
Saturday, December 1 at 2:30 p.m.
Sunday, December 2 at 2:30 p.m.
Curtis Opera Studio

Mikael Eliasen, *music director*
Chas Rader-Shieber, *stage director*
Mark Barton, *lighting design*

Arianna a Naxos — Joseph Haydn (1732–1809)

Sung in the original Italian

(See page 6 for libretto.)

November 29 and December 1
Katherine Lerner, mezzo-soprano

November 30 and December 2
Tammy Coil, mezzo-soprano

La Voix humaine — Francis Poulenc (1899–1963)

Sung in English

November 29 and December 1
Amanda Majeski, soprano

November 30 and December 2
Karen Jesse, soprano

◆

Today's program will be performed without intermission.
Photographic and recording equipment may not be used in the Curtis Opera Studio.

Biographies

Mikael Eliasen, *music director, piano*
artistic director of vocal studies and the Curtis Opera Theatre
Danish-born coach and accompanist Mikael Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude-Yarnell. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliasen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague, and the young artist's program at the Metropolitan Opera (New York City). He is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam), and Pittsburgh Opera Studio. He teaches at Chautauqua's Voice Program, for the Santa Fe Opera's young artist program, and in Italy. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994.

Chas Rader-Shieber, *stage director*
Stage Director Chas Rader-Shieber began 2007 with a revival of his successful Santa Fe production of *Don Giovanni* for Opera Pacific, *La donna del lago* for the Minnesota Opera, *The Cunning Little Vixen* for Houston Grand Opera, and Bellini's *I Puritani* for Opera Theatre of Saint Louis. In recent seasons he has staged Handel's *Flavio* for New York City Opera, *La clemenza di Tito* for Opéra de Montréal, *Orlando* for Glimmerglass Opera and New York City Opera, *Giulio Cesare* for the Pittsburgh Opera, and *The Cunning Little Vixen* for Lyric Opera of Chicago. He has directed Mozart's *Idomeneo*, *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Don Giovanni*, *Le nozze di Figaro*, and *Così fan tutte*, and Handel's *Giulio Cesare*, *Semele*, *Ariodante*, *Imeneo*, *Alcina*, *Xerxes*, and *Partenope*, as well as works of Cavalli, Purcell, Gluck, and Rossini. Mr. Rader-Shieber's work has been seen with the opera companies of Vancouver, Minnesota, Santa Fe, Spoleto Festival USA,

and Philadelphia, among others. Upcoming are new productions of Handel's *Tamerlano* for Washington National Opera, the American premiere of Martín y Soler's *Una cosa rara* for Opera Theatre of Saint Louis, and *Samson et Dalila* for Pittsburgh Opera. He recently directed *Le nozze di Figaro*, his twentieth fully staged production for the Curtis Opera Theatre.

Mark Barton, *lighting design*
Mark Barton designed lighting for the Curtis Opera Theatre's *Postcard from Morocco*, *L'Ormindo* (subsequently presented by Pittsburgh Opera), *Albert Herring*, and *The Magic Flute*. He is the lighting designer for Elevator Repair Service's *Gatz*, which has been presented in Brussels, Amsterdam, Zurich, Minneapolis, Oslo, Vienna, Lisbon, Philadelphia, and Seattle. Recent Off-Broadway credits include: *All the Wrong Reasons*, *No Child …*, *Five Course Love*, and *Thom Pain (based on nothing)*. Other New York credits include numerous productions with Salt Theater, Target Margin, New York Theater Workshop, New Georges, Clubbed Thumb, Edge Theater Company, Rude Mechanicals, Talking Band, Epic Theatre Center, HERE, and Performance Space 122, among others. Regional theater credits include work at Asolo Rep, Hangar Theatre, Syracuse Stage, Southern Rep, and Virginia Stage. Mr. Barton is a member of Target Margin and Salt Theater.

Tammy Coil (Haydn, November 30 & December 2) is a mezzo-soprano from Centennial, Colo., studying in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Cherubino), *Postcard from Morocco* (Lady with a Hat Box), *The Audition* (ensemble), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the New Jersey Opera Theater, the Chautauqua Institution, the Juilliard Opera Workshop, and the Juilliard Opera Center; and, as a soloist, a concert with the New York Philharmonic.

Karen Jesse (Poulenc, November 30 & December 2) is a soprano from Prairie View, Ill., studying in the opera program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Lady with a

Cake Box), *La rondine* (Magda), *L'Ormindo* (Nerillo), *Albert Herring* (Lady Billows), *Trouble in Tahiti* (Dinah), *Dido and Aeneas* (Second Witch), *Ariadne auf Naxos* (Echo), and *The Magic Flute* (First Lady) for the Curtis Opera Theatre; roles for the Chautauqua Institution and Oberlin Opera Theater; and performances with the Cleveland Orchestra.

Katherine Lerner (Haydn, November 29 & December 1) is a mezzo-soprano from Lloyd Neck, N.Y., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Le nozze di Figaro* (Cherubino), *Postcard from Morocco* (Lady with a Hat Box), *La rondine* (Suzy), *The Audition* (ensemble), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the Opera Theatre of Saint Louis, Oberlin Opera Theater, Teatro Colón, the Chautauqua Institution, and Music Academy of the West; and concerts with the Cleveland Orchestra and at the Kennedy Center.

Amanda Majeski (Poulenc, November 29 & December 1) is a soprano from Gurnee, Ill., studying in the opera program with Marlena Kleinman Malas. Credits include: *Rosenkavalier Suite*, *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *The Audition* (ensemble), and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; and roles for the Opera Theatre of Saint Louis and Northwestern University. Recent awards include a Sara Tucker Study Grant by the Richard Tucker Music Foundation.

"Arianna a Naxos" ("Ariadne at Naxos")

Teseo mio ben, dove sei? Dove sei tu?
Vicino d'averti mi parea,
ma un lusinghiero sogno fallace m'ingannò.
Già sorge in ciel la rosea Aurora,
e l'erbe e i fior colora Febo
uscendo dal mar col crine aurato.
Sposo, sposo adorato, dove guidasti il piè
Forse le fere ad inseguir
ti chiama il tuo nobile ardor.
Ah vieni, ah vieni, o caro,
ed offrirò più grata preda ai tuoi lacci.
Il cor d'Arianna amante, che t'adora costante,
stringi, stringi con nodo più tenace,
e più bella la face splenda del nostro amor.
Soffrir non posso d'esser da te divisa un sol istante.
Ah di vederti, o caro, già mi strugge il desio;
ti sospira il mio cor, vieni, vieni idol mio.

Theseus, my love! Where are you?
I thought you were beside me,
But it was only a sweet, false dream.
The rosy dawn rises in the sky
Phoebus tinges grass and flowers
As he rises, golden, from the sea.
Dear husband! Where are you?
Perhaps the chase has called,
Tempting your brave spirit!
Oh, come, my love
And find a sweeter prey for your snares.
Ariadne's loving heart, constant and adoring,
Binds with ever tighter bonds.
And let the flame of our love shine more beautifully.
I cannot be separated from you for a single moment.
Ah! I am seized, my love, with the desire to see you;
My heart sighs for you. Come, my beloved idol!

Dove sei, mio bel tesoro, chi t'invola a questo cor?
Se non vieni, io già mi moro,
né resisto al mio dolor.
Se pietade avete, oh Dei, secondate i voti miei,
a me torni il caro ben.
Dove sei? Teseo!

Where are you, my sweet treasure? Who tore you from my breast?
If you do not come, I shall die,
I cannot bear such grief.
If you are merciful, oh gods, hear my prayer,
And send my beloved back to me.
Where are you? Theseus!

Ma, a chi parlo? Gli accenti Eco ripete sol.
Teseo non m'ode, Teseo non mi risponde,
e portano le voci e l'aure e l'onde.

But, to whom do I speak? Echo alone repeats my words.
Theseus neither hears nor responds,
And the waves and the winds carry my voice.
He cannot be far away from me.

Poco da me lontano esser
egli dovria.
Salgasi quello che più d'ogni altro
s'alza alpestre scoglio; ivi lo scoprirò.
Che miro? Oh stelle, misera me,
quest' è l'argivo legno!
Greci son quelli!
Teseo! Ei sulla prora!
Ah m'ingannassi almen ...
no, no, non m'inganno.
Ei fugge, ei qui mi lascia in
abbandono.
Più speranza non v'è, tradita io sono.

If I climb that cliff that rises above
the rest, I shall see him from
there.
What is this? Alas! Woe is me!
That is the Argive ship!
Those men are Greeks!
Theseus! He is at the prow!
Oh, if only I were mistaken ...
No! There is no mistake.
He flees, and leaves me behind,
abandoned.
All hope is gone, I am betrayed.

Teseo, Teseo, m'ascolta, Teseo!
Ma oimè! Vaneggio!
I flutti e il vento lo involano per
sempre agli occhi miei.
Ah siete ingiusti, o Dei,
se l'empio non punite!
Ingrato!
Perché ti trassi dalla morte
dunque tu dovevi tradirmi!
E le promesse, e i giuramenti tuoi?
Spergiuro, infido!
Hai cor di lasciarmi?
A chi mi volgo, da chi pietà sperar?
Già più non reggo,
il piè vacilla, e in così amaro istante
sento mancarmi in sen
l'alma tremante.

Theseus! Hear me!
But alas, I shall go mad!
He is swallowed by wave and wind
Forever before my very eyes.
Oh! Gods, you are unjust
If you do not punish the traitor!
Ungrateful man!
Why ever did I bother to save your
life?
For you to betray me?
And your promises? Your vows?
Faithless one! Deceiver!
Have you the heart to leave me?
To whom shall I turn?
From whom seek compassion?
I cannot stand, my knees tremble
And the bitterness of this wretched
moment makes my heart quiver
in my breast.

Ah che morir vorrei in sì fatal
momento,
ma al mio crudel tormento
mi serba ingiusto il ciel.
Misera abbandonata non ho chi mi
consola.
Chi tanto amai s'invola barbaro ed
infedel.

Oh! Would that death might come
in this dreadful hour
But heaven cruelly decrees
My continued suffering.
Poor abandoned one, with no one
to console her,
My beloved has fled, cruel and
disloyal.

Translation © 2004 by Kathryn Whitney from recmusic.org, adapted by Corradina Caporello

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❖

Twentieth Student Recital

Friday, November 30 at 8 p.m.

Field Concert Hall

❖

Sonata — Claude Debussy (1862–1918)

Pastorale: Lento, dolce rubato

Interlude: Tempo di minuetto

Finale: Allegro moderato ma risoluto

Masha Popova, flute

Vicki Powell, viola

Carol Angel Lin, harp

Sonata for Harp — Paul Hindemith (1895–1963)

Mäßig schnell

Lebhaft

Lied: Sehr langsam

Madeline Blood, harp

Concerto in D major, Op. 35 — Erich Wolfgang Korngold (1897–1957)

Moderato nobile

Romance: Andante

Finale: Allegro assai vivace

Elizabeth Fayette, violin

Jungeun Kim, piano

***Missa Sancti Nicolai*, Hob. XXII:6** — Joseph Haydn (1732–1809)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Sarah Shafer, soprano
Allison Sanders, mezzo-soprano
Jason Coffey, tenor
Thomas Shivone, bass

Korey Marshall, oboe
Adam M. Kiswardy, oboe
Sylvia Kim, violin
Ray Chen, violin
Philip Kramp, viola
Abraham Feder, cello
Derek Zadinsky, double bass
Matthew Glandorf, harpsichord

The Curtis Chamber Chorus

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Debussy sonata was prepared by Steven Tenenbom.

Performers

Madeline Blood from Philadelphia is a student of Judy Loman and entered Curtis in 2007.

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Jason Coffey from Allendale, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Sylvia Kim from Boca Raton, Fla., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2005.

Adam M. Kiswardy from Valencia, Calif., is a student of Richard Woodhams and entered Curtis in 2007.

Philip Kramp from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Carol Angel Lin from Oklahoma City is a student of Judy Loman and entered Curtis in 2004.

Korey Marshall from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Masha Popova from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Vicki Powell from Madison, Wisc., is a student of Roberto Díaz and entered Curtis in 2006.

Allison Sanders from Memphis is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Sarah Shafer from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Thomas Shivone from Fort Worth is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Derek Zadinsky from Seattle is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006.

Matthew Glandorf (Organ '91), faculty

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Institute of Music

Roberto Díaz, President

The Curtis Opera Theatre

presents

Cessate, omai cessate
Music by Antonio Vivaldi
Text anonymous

and

La Voix humaine
Music by Francis Poulenc
Text by Jean Cocteau

Saturday, December 1 at 8 p.m.
Sunday, December 2 at 8 p.m.
Curtis Opera Studio

Mikael Eliasen, *music director*
Chas Rader-Shieber, *stage director*
Mark Barton, *lighting design*
Lisa Keller, *harpsichord*

Cessate, omai cessate — Antonio Vivaldi (1678–1741)

Sung in the original Italian

Brandon Cedel, baritone
Barbora Kolářová, violin
Yiying Julia Li, violin
Jin-Sun Hong, viola
Lisa Keller, harpsichord

La Voix humaine — Francis Poulenc (1899–1963)

Sung in English

Brian Zachary Porter, tenor
Mikael Eliasen, piano

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"Cessate, omai cessate," RV684 ("Cease, henceforth cease")

Cessate, omai cessate,
rimenbranze crudeli
d'un affetto tiranno;
già babare e spietate,
mi cangiaste i contenti
in un immenso affanno.
Cessate, omai cessate
di lacerarmi il petto,
di trafiggermi l'alma,
di toglier al mio cor riposo e calma.
Povero core afflitto e abbandonato,
se ti toglie la pace,
un affetto tiranno
perché un volto spietato, un alma infida
la sola crudeltà pasce ed annida.

Cease, henceforth cease,
cruel memories
of a despotic love;
heartless and pitiless,
you have turned my happiness
into immense sorrow.
Cease, henceforth cease
to tear my breast,
to pierce my soul,
to rob my heart of peace and calm.
Wretched, injured, and forsaken you are, my heart,
if a tyrannical passion
can rob you of tranquility
because a pitiless countenance, a faithless soul,
harbors and nurtures nothing but cruelty.

Ah, ch'infelice sempre
mi vuol Dorilla ingrata;
ah, sempre più spietata
m'astringe a lagrimar.
Per me non v'è ristoro,
per me non v'è più spene.
E il fier martoro e le mie pene,
solo la morte può consolar.

A voi dunque ricorro,
orridi spechi, taciturni orrori,
solitari ritiri ed ombre amiche,
tra voi porto il mio duolo,
perché spero da voi quella pietade
che Dorilla inumana non annida.
Vengo, spelonche amate,
vengo, spechi graditi,
alfine meco involto
il mio tormento in voi resti sepolto.

Nell'orrido albergo,
ricetto di pene,
potrò il mio tormento
sfogare contento,
potrò ad alta voce
chiamare spietata
"Dorilla, l'ingrata," morire potrò.

Andrò d'Acheronte,
su la nera sponda tingendo
quest'onda
di sangue innocente,
gridando vendetta,
ed ombre baccante,
vendetta farò.

Ah, ungrateful Dorilla
wishes me to remain unhappy;
ah, ever more pitilessly
she forces out my tears.
For me there is no remedy,
for me no more hope.
Only death will assuage
my bitter pain and sorrow.

So it is to you,
gloomy places, silent horrors,
lonely caves and friendly shades,
that I come and bring my grief,
because I hope to obtain from you a
pity
that is not to be found in ungrateful
Dorilla.
Beloved caves, I come,
I come, welcoming places,
until finally, racked by my pains,
I will bury myself in you.

In this horrible refuge,
sheltering from my pains,
I shall be able to give vent,
to my grief,
to call out:
"Dorilla, heartless and ungrateful,"
and to die.

I'll go to the gloomy banks of
Acheron,
staining that stream,
with my blameless blood,
crying for revenge,
and, like the shade of a Bacchante,
I will take my revenge.

Translation ©1999 by Luigi Cataldi from icking-music-archive.org

Biographies

Mikael Eliasen, *music director, piano*
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Danish-born coach and accompanist Mikael Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude-Yarnell. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliasen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague, and the young artist's program at the Metropolitan Opera (New York City). He is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam), and Pittsburgh Opera Studio. He teaches at Chautauqua's Voice Program, for the Santa Fe Opera's young artist program, and in Italy. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994.

Chas Rader-Shieber, *stage director*
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Handel's *Tamerlano* for Washington National Opera, the American premiere of Martín y Soler's *Una cosa rara* for Opera Theatre of Saint Louis, and *Samson et Dalila* for Pittsburgh Opera. He recently directed *Le nozze di Figaro*, his twentieth fully staged production for the Curtis Opera Theatre.

Mark Barton, *lighting design*
Mark Barton designed lighting for the Curtis Opera Theatre's *Postcard from Morocco*, *L'Ormindo* (subsequently presented by Pittsburgh Opera), *Albert Herring*, and *The Magic Flute*. He is the lighting designer for Elevator Repair Service's *Gatz*, which has been presented in Brussels, Amsterdam, Zurich, Minneapolis, Oslo, Vienna, Lisbon, Philadelphia, and Seattle. Recent Off-Broadway credits include: *All the Wrong Reasons*, *No Child …*, *Five Course Love*, and *Thom Pain (based on nothing)*. Other New York credits include numerous productions with Salt Theater, Target Margin, New York Theater Workshop, New Georges, Clubbed Thumb, Edge Theater Company, Rude Mechanicals, Talking Band, Epic Theatre Center, HERE, and Performance Space 122, among others. Regional theater credits include work at Asolo Rep, Hangar Theatre, Syracuse Stage, Southern Rep, and Virginia Stage. Mr. Barton is a member of Target Margin and Salt Theater.

Lisa Keller, *harpsichord*
Lisa Keller was educated at Catholic University and the Brevard Music Center summer program, receiving a degree in piano performance, summa cum laude. She received her master's degree with the same distinction from Duquesne University, where she studied with Metropolitan Opera coach Warren Jones. Upon finishing her graduate work, Ms. Keller was invited by Pittsburgh Opera general director Tito Capobianco to join the company as principal répétiteur as well as coach and accompanist for their young artist program. She later served as pianist and vocal coach for the Hartt School of Music, Connecticut Concert Opera, and West Chester University School of Music. Ms. Keller has studied with Maestro Maurizio Arena and served as vocal coach for the Ezio Pinza Council for American Singers of Opera program in Oderzo, Italy. She serves on the music faculties of the Opera Company of Philadelphia, Opera Colorado, and Wexford

Festival Opera. In 2004 Ms. Keller became a répétiteur for The Curtis Institute of Music, where she is now an opera and voice coach.

Brandon Cedel is a baritone from Hershey, Pa., studying in the voice program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Anotonio, Antonio's Assistant), *La rondine* (Crébillon), *The Audition* (ensemble), and *L'Ormindo* (Osmano) for the Curtis Opera Theatre; scenes for the Juilliard School's precollege vocal department; and, as a soloist, concerts with the Hershey Symphony and the Wednesday Club Symphony.

Jin-Sun Hong from Seoul is a student of Misha Amory and entered Curtis in 2007.

Barbora Kolářová from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Yiying Julia Li from Houston is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Brian Zachary Porter is a tenor from Bloomfield Hills, Mich., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Postcard from Morocco* (Man with a Paint Box), *La rondine* (Prunier, Gobin), *The Audition* (ensemble), *L'Ormindo* (title role), *Albert Herring* (title role), *Le Rossignol* (Envoyé japonais), *Ariadne auf Naxos* (Scaramuccio), *The Magic Flute* (Monostatos and First Man in Armor), *Alcina* (Oronote), *Così fan tutte* (Ferrando), *The Rape of Lucretia* (Male Chorus), *Separate Tables* (Ensemble), and *Miss Julie* (Young Boy) for Curtis Opera Theatre; and roles for the Rossini Opera Festival, Aspen Opera Theater Center, Chautauqua Institution, and Juilliard Opera Workshop.

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David Moody
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The Curtis Opera Theatre

Spring 2008 Season

L'elisir d'amore by Gaetano Donizetti
Thursday, February 14–Sunday, February 17

Fully staged production with piano accompaniment
Danielle Orlando, *music director*
Ned Canty, *stage director*

Curtis Opera Studio
Tickets: $15
Curtis Ticket Office: 215-893-7902, www.curtis.edu

Ainadamar
Music by Osvaldo Golijov
Libretto by David Henry Hwang
Translated into Spanish by Osvaldo Golijov
By arrangement with Ytalianna Music Publishing, publisher and copyright owner
Friday, March 14–Sunday, March 16

A collaboration with Kimmel Center Presents and the Opera Company of Philadelphia
Corrado Rovaris, *conductor*
Chas Rader-Shieber, *stage director*

Perelman Theater at the Kimmel Center
Tickets: $30–$100
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org

Iolanta by Peter Ilyich Tchaikovsky
Friday, May 9 and Sunday, May 11

Concert production with the Curtis Symphony Orchestra
Rossen Milanov, *conductor*

Prince Music Theater
Tickets: $33
UpStages: 215-569-9700, or www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Twenty-First Student Recital
Monday, December 3 at 8 p.m.
Field Concert Hall

Récréation — Pierre Gabaye (b. 1930)
Allegretto
Largo
Presto

Stanford L. Thompson, trumpet
Courtney Prizrenac, horn
Samuel Schlosser, trombone
Hugh Sung, piano

Sonata in A minor, Op. 27, No. 2, "Obsession" — Eugène Ysaÿe (1858–1931)
Prélude: Poco vivace
Malinconia: Poco lento
Danse des ombres: Sarabande (lento)
Les Furies: Allegro furioso

Cadenza for Solo Violin — Krzysztof Penderecki (b. 1933)

Malwina Sosnowski, violin

Concerto No. 1 in D major, Op. 19 — Sergey Prokofiev (1891–1953)

Andantino
Scherzo: Vivacissimo
Moderato

Yiying Julia Li, violin
Hugh Sung, piano

INTERMISSION

What a Cha-cha — Rolando Morales-Matos (b. 1964)

Come Back

Experiment with Latin Percussion

Patricia Franceschy, percussion
Gabe Globus-Hoenich, percussion
Benjamin Folk, percussion
Michael Sparhuber, percussion
Mari Yoshinaga, percussion
Rolando Morales-Matos, percussion

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Gabaye composition was prepared by Jeffrey Curnow.

The Prokofiev concerto was prepared by Pamela Frank and Arnold Steinhardt.

Performers

Benjamin Folk from Leland, Miss., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2006.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Yiying Julia Li from Houston is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Courtney Prizrenac from Burlington, Ontario, is a student of Jerome Ashby and Jennifer Montone and entered Curtis in 2006.

Samuel Schlosser from Seattle is a student of Nitzan Haroz and entered Curtis in 2007.

Malwina Sosnowski from Basel, Switzerland, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Michael Sparhuber from Brockport, N.Y., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

Stanford L. Thompson from Decatur, Ga., is a student of David Bilger and entered Curtis in 2005.

Mari Yoshinaga from Kagoshima, Japan, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

Rolando Morales-Matos, faculty

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Institute of Music

Roberto Díaz, President

Faculty Recital
An Eightieth-Birthday Tribute to Seymour Lipkin
Tuesday, December 4 at 8 p.m.
Field Concert Hall

◆

Sonata in D major for Piano Four-Hands, K. 381 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Andante
Allegro molto

Susanne Son, piano
Seymour Lipkin, piano

Concerto No. 15 in B-flat major, K. 450

Allegro
[Andante]
Allegro

Seymour Lipkin, piano
The Curtis Chamber Orchestra
Kuok-man Lio, conductor

INTERMISSION

Variations for Piano in G major, Four Hands, K. 501

Ieva Jokubaviciute, piano
Seymour Lipkin, piano

Concerto No. 9 in E-flat major, K. 271 ("Jenamy")

Allegro
Andantino
Rondeau: Presto

Seymour Lipkin, piano
The Curtis Chamber Orchestra
Kuok-man Lio, conductor

◆

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◆

Performers

Seymour Lipkin, *piano* ('47)

A student of Rudolf Serkin and Mieczyslaw Horszowski at Curtis, Seymour Lipkin graduated in 1947. One year later, he won the Rachmaninoff Competition and has since played with all of the major United States orchestras. Extremely active in chamber music, Mr. Lipkin has performed at the Marlboro Music Festival, the Spoleto festivals (both in Italy and the United States), and the Norfolk Chamber Music Festival. He has performed with Jascha Heifetz on a sixty-concert tour, Oscar Shumsky, Uto Ughi, Arnold Steinhardt, William Primrose, David Soyer, and Lawrence Lesser and has toured the United States, Europe, and South America with the Guarneri Quartet. He performed a ten-city European tour with the Juilliard String Quartet in 1999 and appeared with the quartet at the Library of Congress in 2001.

Mr. Lipkin has earned particular acclaim for his Beethoven performances, which have encompassed virtually all of the composer's works involving piano, including cycles of the thirty-

two sonatas, five concertos, ten violin sonatas, five cello sonatas, and the major piano variations. His recording of the complete Beethoven sonatas, released in 2004, was chosen as one of the ten best of the year by the *Boston Globe*. His recording of all of Schubert's piano sonatas will be released shortly. Mr. Lipkin has also recorded Schubert's complete works for violin and piano with Arnold Steinhardt, as well as CDs of the sonatas with Aaron Rosand and Oscar Shumsky.

Mr. Lipkin is artistic director of the Kneisel Hall Chamber Music Festival in Blue Hill, Me., and was director of the University of Maryland's International Piano Festival and William Kapell Competition at the University of Maryland. He joined the Curtis faculty in 1969 and is also on the faculty at the Juilliard School.

For many years, Mr. Lipkin concentrated on conducting. He studied at Tanglewood with Serge Koussevitzky and was apprentice conductor of the Cleveland Orchestra under George Szell. He continued his conducting career at the New York City Opera, New York Philharmonic (assistant conductor, under Bernstein), Joffrey Ballet (music director), and Long Island Symphony (music director).

Ieva Jokubaviciute, *piano* ('00)
A 2006 Borletti-Buitoni Trust Fellowship recipient, Lithuanian pianist Ieva Jokubaviciute recently made her Chicago Symphony debut under the baton of James Conlon, toured with Musicians from Marlboro, and appeared in solo recitals in Vilnius, Lithuania; Boston; and Washington, D.C. Her new piano trio, Trio Cavatina, made its New York debut at Merkin Hall last spring.

Ms. Jokubaviciute has participated in international music festivals including Marlboro, Ravinia, Prussia Cove, Taos, Fontainebleau, and La Lointaine in France. An alumna of both Curtis and Mannes College of Music, she studied with Seymour Lipkin and Richard Goode.

Kuok-man Lio, *conductor*
Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005. He is a graduate of the Juilliard School, where he studied piano with Robert McDonald.

Susanne Son, *piano* ('93)
Canadian born pianist Susanne Son made her debut with the Toronto Symphony at the age of twelve. Since then she has appeared as a soloist with several orchestras, including Philadelphia and Minnesota. She has performed at Carnegie Hall, Alice Tully Hall, Academy of Music, Kimmel Center, Kravis Center in Florida, and Orchestra Hall in Minneapolis, among others. She has also performed throughout Canada and Japan. Festival appearances include the Tanglewood Music Center, Music Academy of the West, Kneisel Hall Summer Chamber Music Festival, and Banff Centre School of Fine Arts.

A two-time recipient of a Canada Council Grant, Ms. Son is a graduate of Curtis and the Juilliard School. She is a top-prize winner of the Canadian Music Competition and has received the Chalmers Award from the Ontario Arts Council. Her principal teachers include Seymour Lipkin, Stephanie Brown, Paul Shaw, and Jerome Lowenthal.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Twenty-Second Student Recital:
Chamber Music by Curtis Composers
Wednesday, December 5 at 8 p.m.
Field Concert Hall

The Distant Beacon — Christopher Weiss (b. 1980)

Maron Khoury, flute
Nathan Laube, organ

Sentiments — Ke-Chia Chen (b. 1979)

Solo
Duo
Trio

Rinnat Moriah, soprano
Camden Shaw, cello
Ko-Ni Choi, harp

Almost As If All at Once the Heart Too Heavy — Matthew Cmiel (b. 1989)

Grey Air Timeless
Verge on Verge
The Tears of the World Are a Constant Quantity

The Curtis Chamber Ensemble

INTERMISSION

Four Autumn Landscapes — Chris Rogerson
(Sonata for Clarinet and Piano) — (b. 1988)

A Cold Clear Dawn
Maple Creek
Scattered Leaves
December Woods

Yao Guang Zhai, clarinet
Kuok-man Lio, piano

String Quartet — Stephen Cabell
I. — (b. 1984)
II.

Stephanie Jeong, violin
Susan Jang, violin
Rose Armbrust, viola
Bronwyn Banerdt, cello

The Animal Carnival — Jie Wang
I. Big Rat — (b. 1980)
II. Mayfly
III. Interlude—Lullaby
IV. Wild-Geese

Mary Mackenzie, soprano
Dayna Kristie Anderson, violin
Shanshan Yao, violin
Hyo Bi Sim, viola
Bronwyn Banerdt, cello

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Performers

Dayna Kristie Anderson from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Rose Armbrust from Wayne, Ill., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Bronwyn Banerdt from Los Angeles is a student of David Soyer and entered Curtis in 2004.

Ko-Ni Choi from Seoul is a student of Judy Loman and entered Curtis in 2006.

Susan Jang from Wauconda, Ill., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2007.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Nathan Laube from Gurnee, Ill., is a student of Alan Morrison and entered Curtis in 2004.

Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2004.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Hyo Bi Sim from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Yao Guang Zhai from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Chamber Ensemble

Violin
Erin Schreiber
Zenas Hsu
Maia Cabeza
Milena Pajaro-van de Stadt

Viola
Alexander Michael Petersen
Vicki Powell

Cello
Natalie Helm
Sarah Rommel

Double Bass
Alexander Hanna

Stephanie Jeong (Violin '07)

Mary Mackenzie, guest artist

Composers

Stephen Cabell from Owensboro, Ky., is a student of Richard Danielpour and entered Curtis in 2003.

Ke-Chia Chen from Taiwan is a student of Richard Danielpour and entered Curtis in 2006.

Matthew Cmiel from San Francisco is a student of Jennifer Higdon and entered Curtis in 2007.

Chris Rogerson from Amherst, N.Y., is a student of Jennifer Higdon and entered Curtis in 2006.

Jie Wang from New York City is a student of Richard Danielpour and entered Curtis in 2007.

Christopher Weiss from Portsmouth, N.H., is a student of Richard Danielpour and entered Curtis in 2005.

Concerts for the Community Series

Co-sponsored by The Musical Fund Society of Philadelphia.
Sunday · December 9 · 2007 · 3:00 pm

THE CURTIS CHAMBER ORCHESTRA
JOSEPH SILVERSTEIN, conductor
With Guest Artist:
ANTHONY McGILL, clarinet

VIOLIN I
Sylvia Kim
Beloslava Hristova
Shanshan Yao
Ray Chen
Joel Link
Petr Matejak
Alexandra Lambertson

VIOLIN II
Quan Yuan
Dayna Anderson
Ian See
Bryan Lee
Benjamin Beilman
Arthur Chooi

VIOLA
Vicki Powell
Milena Pajaro-van de Stadt
Rose Armbrust
Alexander Petersen
Min Kyung Sung

CELLO
Abraham Feder
Brook Speltz
Bronwyn Banerdt
Yu-Wen Wang

DOUBLE BASS
Paul Kowert
Alexander Hanna

FLUTE
Maron Khoury
Maria Popova
Sonora Slocum
Bi Le Zhang

OBOE
Adam Kiswardy
Korey Marshal
Timothy Sawyier

CLARINET
Johnny Teyssier
Yao Guang Zhai

BASSOON
Matthew McDonald
William Short
Wenmin Zhang

HORN
Courtney Prizrenac
Adedeji Ogunfolu
Corey Klein
Ryan Stewart

TRUMPET
Matthew Ebisuzaki
Matthew Kitzen-Abelson
Christopher Stingle

HARP
Ko Ni Choi
Carol Lin
Coline-Marie Orliac

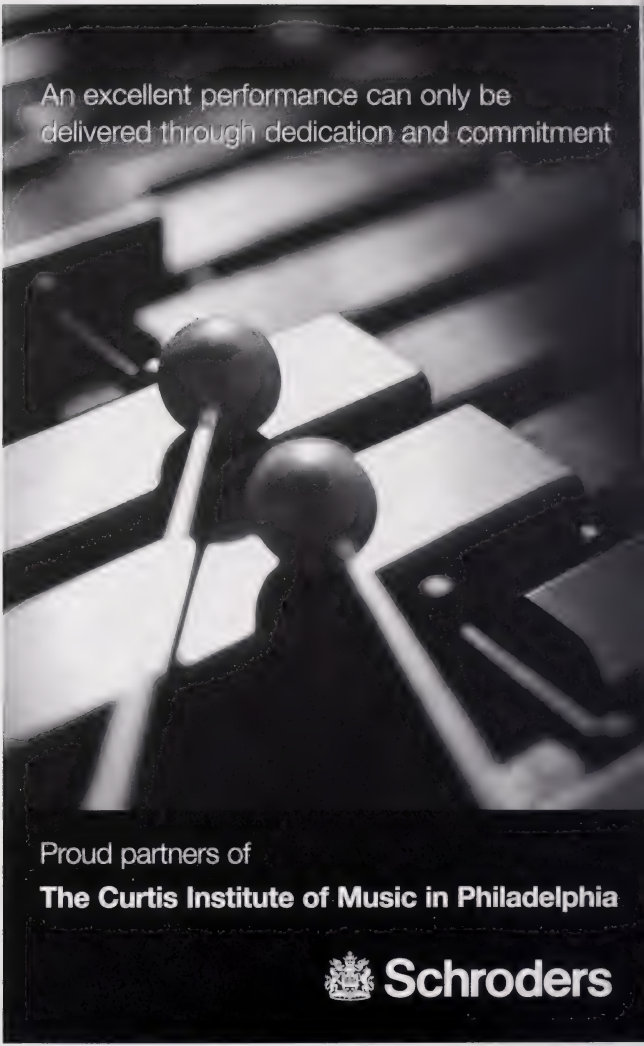
PERCUSSION
Benjamin Folk
Michael Sparhuber

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CURTIS
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OF MUSIC

Roberto Díaz, President






An excellent performance can only be
delivered through dedication and commitment
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The Curtis Symphony Orchestra, October 2006

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The Curtis Symphony Orchestra

THE JACK WOLGIN
ORCHESTRAL CONCERTS

Orchestral concerts are supported by
the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

Monday, November 5, 2007, at 8 p.m.
Verizon Hall at the Kimmel Center

Mark Russell Smith, *conductor*
Aaron Rosand, *violin*
The Curtis Opera Theatre

WAGNER

Prelude to Act 1 from *Tristan und Isolde*

The Wagner and Debussy will be played in sequence, without pause.

DEBUSSY

Prélude à l'après-midi d'un faune

BRAHMS

Violin Concerto in D major, Op. 77

Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Aaron Rosand, *violin*

INTERMISSION

R. STRAUSS

Rosenkavalier Suite

Amanda Majeski, *soprano*
Rinnat Moriah, *soprano*
Katherine Lerner, *mezzo-soprano*

Photographic and recording equipment may not be used in Verizon Hall.

Prelude to Act 1 from *Tristan und Isolde*

Richard Wagner
Born: Leipzig, Germany, May 22, 1813
Died: Venice, February 13, 1883

In the late 1850s Wagner and his wife resided on a generous benefactor's property. The composer soon initiated a romantic relationship with his benefactor's wife. When the lovers were discovered, the relationship came to a predictable end as Frau Wagner insisted they move to a new home. Wagner, a master of drama as well as the pursuit of other men's wives (his next wife was also the result of an affair under the nose of a close friend), must have felt both affinity with and justification in the medieval tale of *Tristan und Isolde*, which held great appeal for nineteenth-century artists. Wagner composed an opera on the story while still living under the support of his patron. A few years after the patronage ended, the opera was finally performed in its entirety.

As the opera begins, the knight Tristan has been sent to escort the king's fiancée from a distant land to her impending marriage. On board ship, the title characters mistakenly drink a love potion, and an attachment grows between them that is strictly *verboten*. In the great tradition of the "courtly love" of the medieval troubadours, Tristan and Isolde vigorously long for one another but know that their love can never be consummated on Earth. Instead their yearning grows continually deeper throughout the opera, until Tristan dies in Isolde's arms. She sings the *Liebestod* ("Love-Death") and is herself transformed into an otherworldly being, finally able to join her lover. Wagner was powerfully influenced at this time by the philosopher Schopenhauer, whose idea of the sublimation of desire leading to final redemption pervades the music.

Richard Strauss called *Tristan* the focal point of German Romanticism. Indeed, Wagner's experimental treatment of dissonance and harmony in the opera would ultimately motivate much of the experimentation of Mahler, Strauss, and, finally, Schoenberg, who would himself go on to create a method of composition to abolish the primary goals of traditional harmony altogether.

Wagner separated the prelude to the first act and the *Liebestod* so that they could be performed together as orchestral concert pieces, and both are often performed alone, as well. Woven throughout the fabric of this music is the idea of yearning, depicted musically by Wagner as the expectation set up by dissonance, but without a final and absolute feeling of resolution to follow. The very first chord we hear in the prelude is what many refer to as *the Tristan chord*, and the composer uses it as a dissonant pivot point from which to approach constantly different harmonies and keys. In a sense, Wagner doesn't really resolve this opening dissonance until the very end of the piece (at the final resolution of the star-crossed love). By suspending the resolution, he stretches the boundaries of traditional harmony, which normally relies on the consistent return to a home base (the "key" of the piece). Wagner avoids expressing such a home base,

creating daring sonorities while illustrating a tireless desire that could not be resolved in this world.

On this evening's program, the Tristan *prelude is followed without pause by Debussy's prelude. The performers respectfully ask that you hold your applause until the conclusion of the Debussy composition.*

Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun)

Claude Debussy
Born: St. Germaine-en-Laye, France, August 22, 1862
Died: Paris, March 25, 1918

These nymphs I would perpetuate.

So clear
Their light carnation, that it floats in the air
Heavy with tufted slumbers.

These are the opening lines of Stéphane Mallarmé's poem "The Afternoon of a Faun," which goes on to describe the whiling away of the day by the mythological faun, a half-man half-goat who lives in the forest (like a satyr or the flute-playing god Pan). As a symbolist, Mallarmé sought truth in the vaguely defined, ethereal world of twilight consciousness, somewhere between wake and sleep. It is no wonder, then, that his words inspired Debussy to write what some consider to be the first piece of musical Impressionism, *Prélude à l'après-midi d'un faune* (called prelude because the composer intended to write a three-part work based on the poem but finished only the first).

The piece begins with a plaintive unaccompanied flute—the instrument of the faun—sounding a suspended melody as if in the distance. This melody recurs throughout the piece, like a delicate filament, rarely altered more than a few notes, to provide a recognizable guide for the listener (not unlike Wagner's *leitmotifs*). As the music progresses, this guide becomes all the more valuable, since Debussy has weakened the bonds of traditional harmony and Romantic sensibility. Like Wagner's *Prelude to Tristan und Isolde*, this work is much less clear-cut than its predecessors; and one can never quite be sure in what direction it will go next. But Debussy reaches beyond Wagner, into a place where the nature and goals of music are redefined.

The sound of Debussy is in all of our ears through film music, which borrows tirelessly from the composer's harmonic language and orchestration. But contemporary listeners were far more surprised by his musical vocabulary. Like other seminal works of the repertoire, this piece caused a scandal at its premiere, yet fascinated its listeners, too. A decade after the premiere, critics were still perplexed. A Boston critic wrote: "Debussy's *L'Après-midi d'un faune* was a strong example of modern ugliness. The faun must have had a terrible afternoon … The work gives as much dissonance as any of the most modern art works in music."

Debussy proved no easier for a Paris-based critic to digest: "Rhythm, melody, tonality, these are three things unknown to M. Debussy and deliberately disdained by him. His music is vague, floating, without color and without shape, without movement and without life. … No, decidedly, I will never agree with these anarchists of music!"

These critics were not musical simpletons but were reacting to issues that make Debussy a true revolutionary and in so many ways the father of twentieth-century music. What sounds to us both colorful and serene was iconoclastic to the composer's contemporaries, accustomed to the musical language established by more than a century of German hegemony.

Where traditional German music would typically stress the constant establishment of goals and the struggle to achieve them, Debussy's music hovers, as if any direction were possible. The German tradition emphasizes incisive rhythms and driving motives, but Debussy writes fluid passages that seamlessly float from one scene to the next. This approach would seem largely new to his audience, much more accustomed to clear musical definition than vague indirection. But this piece that would at first make listeners uncomfortable in its abstraction would go on to influence countless composers looking for ways to express new musical ideas of harmony, movement, and—perhaps most important—sound itself.

Violin Concerto in D major, Op. 77

Johannes Brahms
Born: Hamburg, Germany, May 7, 1833
Died: Vienna, April 3, 1897

Few collaborations have been as profound and fruitful as that between Johannes Brahms and his longtime friend and colleague Joseph Joachim. The most substantial result was the composer's Violin Concerto in D major, Op. 77. Its 1879 premiere featured Joachim as soloist and Brahms conducting, more than twenty-five years after the two first met and discovered their mutual musical affinities. Joachim had pressed his friend for the better part of that time to write a violin concerto, and when it finally arrived, he found an intensely difficult work (both technically and musically) with a wide scope of expression and a duration of more than forty minutes. Only one composer provided precedent for a concerto of such gravity, and Brahms drew inspiration from his beloved Beethoven in both scale and content.

The composer sought Joachim's guidance not only in the technical issues of virtuoso violin writing but also in elements of orchestration and even the musical material. Brahms sent his manuscript to Joachim, requesting that he mark up the score directly, indicating what worked and what did not. Joachim was happy to oblige, and he made numerous suggestions and edits, including reducing instrumentation in some sections so that the violin could be better heard. Brahms also left the first-movement cadenza to Joachim, and several other noted violinists have since taken up the challenge by writing their own. Brahms must have felt in good hands with Joachim who, as a conductor and composer, was the definition of a well-rounded musician. Brahms trusted his friend to make choices best for the music and not his own showmanship.

The first movement, like Beethoven's first movement, is over twenty minutes long and marked *Allegro non troppo*. After a serious and varied orchestral introduction, the violin makes a dramatic entrance with eloquent scales and arpeggios. Brahms moves the music forward with an omnipresent sense of

urgency, and it drives toward a brooding cadenza. As the violinist emerges from the cadenza, the orchestra returns transformed in the coda, its urgency now resolved and withheld, as if to prepare for the second movement.

The *Adagio* begins with one of Brahms's most idyllic and languid wind solos (the legendary violinist Pablo de Sarasate was said to avoid the concerto because he did not want to stand on stage holding his violin while the oboe played "the only proper melody in the whole piece"). Brahms threads this "proper melody" through the movement; with each iteration it evolves a bit, in what Schoenberg referred to as *developing variation*.

The tempo marking of the last movement, *Allegro giocoso, ma non troppo vivace*, suggests something less serious than what has come before, but not too fast or bright. The violin's multiple double stops and the rolling feeling of the music recall traditional Hungarian gypsy music—an homage, no doubt, to Joachim's background. The second and third movement combined are still shorter than the first, as if to provide a long denouement from the weighty pronouncement of the initial half of the piece.

Unlike so many Romantic concertos that showcase flashy virtuosity, Brahms's Violin Concerto embodies a character and import that may have lost it a few performances. Still, it remains one of the major and most frequently played concertos in the repertoire.

Rosenkavalier Suite

Richard Strauss
Born: Munich, June 11, 1864
Died: Garmisch-Partenkirchen, Germany, September 8, 1949

Richard Strauss was no relation to the "Waltz King" Johann Strauss, but he was no slouch as a composer of waltzes, as evidenced in his most successful opera, *Der Rosenkavalier*. Some of his most beloved music is found in these waltzes and in the whole of the opera, and the fact that he did so much to excerpt the music after completion shows his own confidence in the piece. *Der Rosenkavalier* was written in 1911 as Strauss was becoming both the most famous and most notorious composer in Europe, thanks to *Salome* and *Elektra*. Like these previous operas, much of *Der Rosenkavalier*'s plot had scandalous overtones.

Strauss worked with his frequent collaborator Hugo von Hoffmannsthal to craft a romantic comedy that invoked love, infidelity, and mistaken identity, in the tradition of Mozart's great operas. The music evokes both Viennese classicism and grand Romantic style. The suite skillfully weaves together different instrumental passages of the opera, from the sweeping opening to the score's most famous, bombastic waltz.

The story of *Der Rosenkavalier* begins in the bedroom of the Marschallin von Werdenberg, a stately and beautiful noblewoman engaged in an affair with the much younger Octavian. Her relative barges into the room—a boorish and lecherous Baron Ochs von Lerchenau ("Ox from the Lark's Meadow"), whom her young lover mistakes for her husband. After hiding in the closet, Octavian emerges in disguise as a country girl.

A masquerade of confusion and deceit ensues. In the end all of the pieces fall in place—Octavian meets his destined love, the ingénue Sophie, and his older lover resigns herself to the situation, quietly and with great dignity. This opera celebrates a union based on love rather than economic or social realities, reflecting a distinct change in attitudes that originated in the Enlightenment.

The suite opens with a powerful passage in the horns that is meant to represent the passion and virility of Octavian. We soon hear the music of the silver rose, a gift that Octavian presents to Sophie on the Baron's behalf (whereupon Sophie, repulsed by the Baron, chooses Octavian instead). We hear Ochs's favorite waltz, as well as the love duet for Octavian and Sophie (who end the opera with the words "it is a dream"). For this performance, the conductor has added the final trio from the opera, which will feature singers in an otherwise instrumental arrangement. The suite ends on a high note, with a triumphant reprise of another rousing waltz with a fullness of sound in the instrumentation. Whether one is a fan of Strauss's music or not, the quality of his orchestration is above criticism. Every color and texture plays a role in supporting either the quietly introspective or the outwardly boisterous qualities of the music.

Like Mozart's *Le nozze di Figaro*, *Der Rosenkavalier* is about class as much as love, and Strauss pays homage in much of this music both to old Vienna and to class conflicts among the peasantry, the nobility, and the bourgeoisie, who played an ever-more-important role in the evolution from the eighteenth to the nineteenth centuries. As in so much of the best comedy, there is an underlying social commentary in the words and music of *Der Rosenkavalier*, as the protagonists rise above matters of class and true love wins the day.

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BIOGRAPHIES

Mark Russell Smith, *conductor*
Whether conducting contemporary masterpieces or bringing fresh insight to Mozart, Beethoven, or Brahms symphonies, Mark Russell Smith demonstrates his enthusiastic commitment to the art of music-making. As music director of the Richmond Symphony Orchestra since 1999, he has created innovative and approachable programming. In June 2007, Mr. Smith was appointed director of new-music projects of the Saint Paul Chamber Orchestra and artistic director of orchestral studies at the University of Minnesota, a combined post that enables him to take his commitment to excellence and passion for education to new audiences.

As a guest conductor, Mr. Smith has led the Minnesota Orchestra, Saint Louis Symphony, Houston Symphony, Saint Paul Chamber Orchestra, and the Nomus Music Festival in Novi Sad, Serbia.

A champion of the music of his time, Mr. Smith has collaborated with Yo-Yo Ma and members of the Chamber Music Society of Minnesota in *Hún Qiáo* (*Bridge*

of Souls), a concert of remembrance and reconciliation featuring world premieres by Korean, Japanese, Chinese, and American composers.

He is a firm believer in the use of technical innovation to reach worldwide audiences. In 2002 Mr. Smith made his Winnipeg Symphony Orchestra debut conducting the final round of the first Minnesota International Piano e-Competition, with performances streamed live over the Internet. He led the competition's final rounds with the Minnesota Orchestra in 2004 and 2006 and will return in 2008.

Mr. Smith graduated in cello performance from the Juilliard School, where he studied with Claus Adam, and in conducting from The Curtis Institute of Music, where he studied with Max Rudolf and Otto-Werner Mueller.

Aaron Rosand, *violin*

Among the world's outstanding violinists is Aaron Rosand, whose masterful playing has captivated audiences and critics throughout the world. He is a true "violinist's violinist" and "one of the great living exponents of Romantic music," according to the *New York Times*. *Gramophone* said that Mr. Rosand has made "some of the greatest recordings of this century," and *Strad* described his recordings as "synonymous with immaculate technical achievement, beautiful multicolored tonal luster, artful phrasing, stylistic élan, and a probing musical intellect."

Mr. Rosand perpetuates two traditions of playing, having studied both with Leon Sametini (a student of Eugène Ysaÿe) at the Chicago Musical College and Efrem Zimbalist (a student of Leopold Auer) at The Curtis Institute of Music. As Dorothy Richard Starling Chair of Violin Studies at Curtis and in master classes throughout the world, Mr. Rosand seeks to impart the twin strains embodied in his own playing—the Russian school of Auer and the Ysaÿe tradition—to a new generation.

Since his orchestral debut with the Chicago Symphony at age ten, when he performed the Mendelssohn Concerto under the direction of Dr. Frederick Stock, Mr. Rosand has appeared with the orchestras of New York, Cleveland, Pittsburgh, Houston, London, Paris, Munich, Tokyo, Rome, Vienna, and Brussels, as well as the National Symphony, Bayerischer Rundfunk Orkester, English Chamber Orchestra, Concertgebouw, and many others. He has collaborated with some of the most illustrious conductors, including Bernstein, Kondrashin, Kubelik, Leinsdorf, Maazel, Reiner, Rostropovich, and Tennstedt.

A prolific recording and performing artist, Mr. Rosand enjoys an enduring career that has spanned more than six decades. According to *Strad*, his technique is "undiminished by the passing years, interpretations honed to perfection by a lifetime of performances. He has always had that ability to make music sound fresh and spontaneous, his tone shaded with a flexible vibrato ideal for Romantic music."

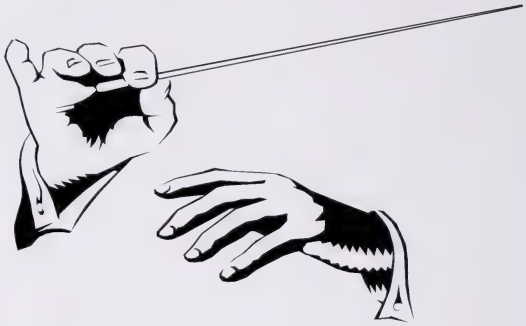
Mr. Rosand still maintains an active teaching, performing, and recording career. A 2004 recital to establish a music scholarship fund in his name at Mills College was recently released on DVD from Video Artists International. Also newly available on CD are recently unearthed, vintage performances in Norway. More than thirty CD and DVDs are available, including complete works

for violin and piano by Beethoven and Brahms, the solo Bach sonatas and partitas, and most of the major concertos in the violin repertoire.

Amanda Majeski, *soprano*
Amanda Majeski from Gurnee, Ill., studies in the Curtis opera program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *The Audition* (ensemble), and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; and roles for the Opera Theatre of Saint Louis and Northwestern University. Recent awards include a 2007 Sara Tucker Study Grant by the Richard Tucker Music Foundation.

Rinnat Moriah, *soprano*
Rinnat Moriah from Holon, Israel, studies in the Curtis voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover) for the Curtis Opera Theatre; roles for the Chicago Opera Theater, New Jersey Opera Theater, Israel Vocal Arts Institute, and the National Opera Center; recitals at the Kennedy Center for the Performing Arts, the Library of Congress, and in California with Curtis On Tour; and concerts with the Richmond, New World, Kansas City, and Fort Worth symphonies.

Katherine Lerner, *mezzo-soprano*
Katherine Lerner from Lloyd Neck, N.Y., studies in the Curtis opera program with Joan Patenaude-Yarnell. Credits include: *Postcard from Morocco* (Lady with a Hat Box), *La rondine* (Suzy), *The Audition* (ensemble), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the Opera Theatre of Saint Louis, Oberlin Opera Theater, and the Chautauqua Institution; Music Academy of the West; and concerts with the Cleveland Orchestra and at the Kennedy Center. Recent awards include an encouragement award from the 2006 Cleveland District Metropolitan Opera National Council Auditions.



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Curtis Symphony Orchestra

Season Premiere Gala

MESSAGE FROM THE GALA CO-CHAIRMEN

Welcome to the Curtis Symphony Orchestra Season Premiere!

We are honored to co-chair tonight's gala, which benefits the Curtis Student Assistance Fund. Curtis is known for its tailored approach to training exceptionally gifted young musicians. One key to this philosophy is offering full-tuition scholarships to all students, allowing them to focus fully on their studies. Tonight's gala enables us to increase the funds available for those who need help with living expenses. Approximately $1.5 million is spent each year for student services and supplemental financial assistance for those demonstrating need.

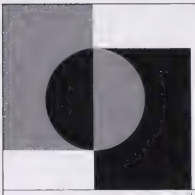
Please join us in expressing our gratitude to the renowned alumni performing on this evening's program: conductor Mark Russell Smith ('87) and soloist Aaron Rosand (Violin '48), who is one of Curtis's most distinguished faculty members. Tonight more than one hundred extraordinarily talented young instrumentalists and vocalists will provide us with a memorable evening of music. The Curtis Symphony Orchestra is internationally recognized as an orchestra of the highest quality, and the Curtis Opera Theatre is equally renowned.

We are proud to share leadership of this event with patron chairman Jay H. Tolson, dinner chairmen Nina and Billy Albert, and invitations chairman Helen Lord. Our deepest gratitude to Jack Wolgin, whose past support endowed the orchestral concert series.

We hope you will also join us for the remaining concerts this season at Verizon Hall. Alan Gilbert ('92), music director-designate of the New York Philharmonic, will conduct a program of Barber, Beethoven, and Nielsen on February 11, and Christoph Eschenbach will lead a program of Berlioz and Schuller, with soloist Leon Fleisher performing Hindemith's recently discovered *Klaviermusik mit Orchester* (Piano, Left Hand), on April 27.

Thank you for coming to hear the extraordinary artistry of The Curtis Institute of Music! Enjoy the concert.

Marcy Gringlas and Joel Greenberg
Penelope and Thomas Watkins



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"Music expresses that which cannot be said and on which it is impossible to be silent."

—Victor Hugo



This very special evening opens the season of the Curtis Symphony Orchestra. Let us all celebrate the immense talent of its members, along with The Curtis Institute of Music as a whole and its president, Roberto Díaz.

—Penelope and Thomas Watkins


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PECO Family Concert Series

Introduction to the Woodwinds

Sunday, November 11 at 2 and 4 p.m.
Field Concert Hall, The Curtis Institute of Music
1726 Locust Street, Philadelphia



Through performance and audience interaction, Curtis students illustrate the basic elements of music and share their experiences as musicians. Best enjoyed by children ages five to twelve and their families.

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Curtis Ticket Office: 215-893-7902, www.curtis.edu

Curtis Alumni Recital Series

Richard Woodhams and Friends

Wednesday, November 14 at 8 p.m.
Field Concert Hall, The Curtis Institute of Music
1726 Locust Street, Philadelphia

Works by Beethoven, Britten, Krenek, Ludwig, and Schumann



Richard Woodhams, *oboe* ('68)
Christoph Eschenbach, *piano* (guest)
Juliette Kang, *violin* ('91)
Lisa-Beth Lambert, *violin* ('93)
Che-Hung Chen, *viola* ('00)
Yumi Kendall, *cello* ('04)
Michael Shahan, *double bass* ('62)

Subscriptions: $95
Single Tickets: $28
Curtis Ticket Office: 215-893-7902, www.curtis.edu

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Curtis Alumni Recital Series

Ignat Solzhenitsyn, piano ('95)

Sunday, December 16 at 3 p.m.
Field Concert Hall, The Curtis Institute of Music
1726 Locust Street, Philadelphia

All-Brahms solo recital



Ignat Solzhenitsyn recently performed as a soloist with the orchestras of Boston, Chicago, Philadelphia, and St. Petersburg. He is music director of the Chamber Orchestra of Philadelphia.

Subscriptions: $95
Single Tickets: $28
Curtis Ticket Office: 215-893-7902, www.curtis.edu



The Curtis Opera Theatre

presents

Le nozze di Figaro

Music by Wolfgang Amadeus Mozart
Text by Lorenzo da Ponte, after Beaumarchais

Mark Russell Smith, *conductor*

Chas-Rader-Shieber, *stage director*
Nicholas Vaughan, *scenic designer*
Jessica Trejos, *costume designer*
Lenore Doxsee, *lighting designer*
Susan Nowicki and Bonnie Wagner, *recitative fortepiano*

Thursday, November 15, 2007, at 7:30 p.m.
Friday, November 16, 2007, at 7:30 p.m.
Saturday, November 17, 2007, at 7:30 p.m.
Sunday, November 18, 2007, at 2 p.m.

Prince Music Theater

Titles provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker.

The Curtis Opera Theatre is funded in part by a grant from the Dolfinger-McMahon Foundation.

Photographic and recording equipment may not be used in the Prince Music Theater.

CAST

(in order of appearance)

	November 15 & 17	November 16 & 18
Susanna	Rinnat Moriah	Ashley Thouret
Figaro	Evan Hughes	Nathan Bachhuber
Antonio	Allen Boxer	Brandon Cedel
Antonio's Assistant	Brandon Cedel	Allen Boxer
Marcellina	Marquita Raley	Marquita Raley
Doctor Bartolo	Evan Boyer	Thomas Shivone
Cherubino	Tammy Coil	Katherine Lerner
Count Almaviva	Adrian Kramer	Kevin Ray
Don Basilio	Joshua Stewart	Jason Coffey
Countess Almaviva	Layla Claire	Charlotte Dobbs
Barbarina	Sarah Shafer	Allison Sanders
Don Curzio	Jason Coffey	Joshua Stewart

SETTING

The estate of Count and Countess Alvamiva

Le nozze di Figaro will run about three hours.
There will be one twenty-minute intermission.

SYNOPSIS

Act I: An old tradition allows the count to bed a female servant on the eve of her wedding. But the valet Figaro is determined to keep his own fiancée—the maid, Susanna—away from Count Almaviva. Meanwhile Countess Almaviva's former guardian, Dr. Bartolo, wants to get even with Figaro for long ago foiling the doctor's plans to marry his ward. Dr. Bartolo persuades his housekeeper, Marcellina, to press charges against Figaro, who had promised to marry her as collateral for an unpaid loan. In a third romantic tangle, the Count hears that the page Cherubino lusts after his own wife. Count Almaviva decides to get rid of Cherubino by drafting him into his regiment in Seville.

Act II: The Countess, lamenting her husband's waning love, plots with Figaro, Susanna, and Cherubino to chasten him: Cherubino will dress as Susanna and set up an assignation with the Count.

But when the suspicious Count unexpectedly enters the Countess's boudoir, Cherubino hides in the closet; he is helped out the window and Susanna takes his place. Seeing Susanna rather than Cherubino, the Count is forced to apologize. Marcellina, Bartolo, and the music master, Don Basilio, burst in, showing Figaro's loan contract to the Count. Almaviva postpones his servants' wedding.

Act III: Susanna promises the Count a rendezvous, but he becomes suspicious and privately vows revenge. Marcellina demands that Figaro pay his debt or marry her; he is saved by a birthmark that proves he is her long-lost son by Bartolo. Susanna and Figaro are married, as are Bartolo and Marcellina. Susanna, still determined to trap the Count, sends him a note inviting him to meet her in the garden.

Act IV: The maid Barbarina tells Figaro of Susanna's apparent treachery, and he plans to ambush her during her assignation with the Count. The Countess and Susanna secretly exchange dresses, and in the darkness both Cherubino and the Count woo the Countess, thinking her to be Susanna. Figaro finally perceives their trickery and gets even by cozying up to Susanna in her Countess disguise. The Count sees Figaro flirting with what appears to be the Countess, and he is infuriated. The real Countess appears, reveals the ruse, and grants her errant husband forgiveness.

PROGRAM NOTES

Le nozze di Figaro (*The Marriage of Figaro*) has long been considered a timeless musical portrait of love and lust, betrayal and forgiveness. But in Mozart's time, the shocking nature of the plot was far more newsworthy. Not only was the aristocratic class portrayed as less than benevolent (an unthinkable premise at the time), but one of their kind was made a fool of by a few ordinary servants, too.

The three artists responsible for this sparkling comedy of manners were themselves commoners by birth, resentful of the noble class that exercised authority over them. Clockmaker-turned-playwright and failed businessman Pierre Augustin Caron de Beaumarchais had written the French play upon which the opera was based; it was part two of a trilogy. The brilliant librettist Lorenzo da Ponte, who would join forces with Mozart in two later masterpieces (*Don Giovanni* and *Così fan tutte*), was a Jew born in Italy, who converted to Catholicism and became a priest—a profession that did not deter him from womanizing with legendary frequency. As for the twenty-nine-year old Mozart, he had recently been evicted from Salzburg by the reigning archbishop, who did not appreciate either the composer's work or his effrontery.

Beaumarchais's popular trilogy had scandalized such rulers as King Louis XVI of France. Of more concern to Mozart was the similarly negative response to the play by the Habsburg emperor, Joseph II. Fortunately the charming da Ponte was able to convince the emperor that his libretto would be both beautiful and

tasteful. Indeed it was, though composer and lyricist couldn't resist such jabs as the valet Figaro's aria "Si vuol ballare, Signor Contino," in which the servant mocks his master.

Composition began in the fall of 1785 and, according to da Ponte, took only six weeks—an unlikely claim. Mozart selected the cast, coached the singers, and played continuo for the recitatives; he also conducted the first two performances, a standard practice of the time. At the premiere, held May 1, 1786, the audience at the Imperial Court Theater demanded encores of several arias, though certain "obstreperous louts ... exerted their hired lungs to deafen singers and audience alike," according to a contemporary journalist. Soon thereafter an insignificant work by a Valencian composer came into favor and Mozart's masterpiece was forgotten. In Prague, though, where *Figaro* was performed at the end of that year, the public was wildly enthusiastic.

Le nozze di Figaro is a marvelous entity in itself. But thinking of it as a sequel to Rossini's masterpiece *Il barbiere di Siviglia*, which was based on part one of the Beaumarchais trilogy, adds to our understanding of the characters. In the supposed five years that elapse between parts one and two, Rosina, the flirtatious minx of *Il barbiere di Siviglia*, has become a woman of great dignity and sadness, feeling unloved by her husband. He—her once amorous suitor—now seeks to exercise *le droit du seigneur*, the tradition by which a nobleman can bed a servant whose marriage is to take place the following day. Figaro, the onetime barber, is still the same irrepressible busybody, and pompous Dr. Bartolo is, if anything, nastier than before. Two new characters appear in the Mozart opera: Susanna, Figaro's clever bride-to-be and the object of the count's lascivious intentions, and the page Cherubino, the most hormone-propelled adolescent in the operatic repertoire, who is madly in love with love.

Le nozze di Figaro is replete with musical marvels, from beginning to end. Mozart's own favorite part was the second act finale, in which action and emotion coalesce in an unprecedented fashion; its three distinct movements take up a full twenty minutes and involve all the leading characters, plus a stuttering judge. How Mozart managed this miraculous feat is, like many of his strokes of genius, unfathomable.

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BIOGRAPHIES

Mark Russell Smith, *conductor*
Whether conducting contemporary masterpieces or bringing fresh insight to Mozart, Beethoven, or Brahms symphonies, Mark Russell Smith demonstrates his enthusiastic commitment to the art of music-making. As music director of the Richmond Symphony Orchestra since 1999, he created innovative and approachable programming. In June 2007, Mr. Smith was appointed director of new-music projects of the Saint Paul Chamber Orchestra and artistic director of orchestral studies at the University of Minnesota, a combined post that enables him to take his commitment to excellence and passion for education to new audiences.

As a guest conductor, Mr. Smith has led the Minnesota Orchestra, Saint Louis Symphony, Houston Symphony, Saint Paul Chamber Orchestra, and the Nomus Music Festival in Novi Sad, Serbia.

A champion of the music of his time, Mr. Smith has collaborated with Yo-Yo Ma and members of the Chamber Music Society of Minnesota in *Hún Qiáo* (*Bridge of Souls*), a concert of remembrance and reconciliation featuring world premieres by Korean, Japanese, Chinese, and American composers.

He is a firm believer in the use of technical innovation to reach worldwide audiences. In 2002 Mr. Smith made his Winnipeg Symphony Orchestra debut conducting the final round of the first Minnesota International Piano e-Competition, with performances streamed live over the Internet. He led the competition's final rounds with the Minnesota Orchestra in 2004 and 2006 and will return in 2008.

Mr. Smith graduated in cello performance from the Juilliard School, where he studied with Claus Adam, and in conducting from The Curtis Institute of Music, where he studied with Max Rudolf and Otto-Werner Mueller.

Chas Rader-Shieber, *stage director*
Stage Director Chas Rader-Shieber began 2007 with a revival of his successful Santa Fe production of *Don Giovanni* for Opera Pacific, *La donna del lago* for the Minnesota Opera, *The Cunning Little Vixen* for Houston Grand Opera, and Bellini's *I Puritani* for Opera Theatre of Saint Louis. In recent seasons he has staged Handel's *Flavio* for New York City Opera, *La clemenza di Tito* for Opéra de Montréal, *Orlando* for Glimmerglass Opera and New York City Opera, *Giulio Cesare* for the Pittsburgh Opera, and *The Cunning Little Vixen* for Lyric Opera of Chicago. He has directed Mozart's *Idomeneo*, *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Don Giovanni*, *Le nozze di Figaro*, and *Così fan tutte*, and Handel's *Giulio Cesare*, *Semele*, *Ariodante*, *Imeneo*, *Alcina*, *Xerxes*, and *Partenope*, as well as works of Cavalli, Purcell, Gluck, and Rossini. Mr. Rader-Shieber's work has been seen with the opera companies of Vancouver, Minnesota, Santa Fe, Spoleto Festival USA, and Philadelphia, among others. Upcoming are new productions of Handel's *Tamerlano* for Washington National Opera, the American premiere of Martín y Soler's *Una cosa rara* for Opera Theatre of Saint Louis, and *Samson et Dalila* for Pittsburgh Opera. *Le nozze di Figaro* is his twentieth production for the Curtis Opera Theatre.

Nicholas Vaughan, *scenic designer*
Nicholas Vaughan is a New York-based scenic and costume designer. Designs for the Curtis Opera Theatre: *L'Ormindo*. Recent designs include: *The Rape of Lucretia* (Chateauville Foundation and Lorin Maazel), *Hotel Oracle* (The Sum of Us Theatre Company), *Particularly in the Heartland* (the TEAM; best production: Dublin Fringe), *We Are Not These Hands* (Catalyst Theatre), *The Silent Concerto* (Packawallop Productions), *Le Petit Mort* (Palissimo), *The Girl in the Goldfish Bowl* (MetroStage), and *Teddy Roosevelt and the Treasure of Ursa Major* (Kennedy Center Theater for Young Audiences). Other projects include: *Nerve* (Packawallop Productions); *The Monument* and *Two Rooms* (Theater Alliance); *As You Like It*, *Uncle Vanya*, *The Eccentricities of a Nightingale*, *Endgame*, *Never as Happy in a World of Blue*, and *The Seagull* (Columbia

Stages); *The Orphan Singer* (Making Books Sing); *Tape* (Po Ne); and *Candide* and *The Duchess of Malfi* (Carnegie Mellon University). He received the 2005 NYC Fringe award for outstanding set design, the 2005 USITT Oren Parker Award for set design, and the Lloyd Weninger Award for stage design. Mr. Vaughan was selected for the United States exhibit in the 2007 Prague Quadrennial. He holds a BFA from Carnegie Mellon University. He is a cofounder of the SFA Grocery: An Art Manufactory and is a company member of TEAM.

Jessica Trejos, *costume designer*
Costume design credits for Jessica Trejos include: *Misery* (Syracuse Stage, directed by Emma Griffin), *Love's Labour's Lost* and *The Comedy of Errors* (New York Classical Theatre, directed by Stephen Burdman), *Il Combattimento di Tancredi e Clorinda* (the Juilliard School, directed by Robin Guarine), *Postcard from Morocco* (the Curtis Opera Theatre, directed by Emma Griffin), *The Burg* (www.theburg.tv, directed by Kathleen Grace), *Woyzeck* (Columbia University, directed by Marike Splint), *Speakeasy* (Joe's Pub, directed by Erica Gould), *A Perfect Wedding* (New York University, directed by Davis McCallum), *Sin Salida*, (NYU Graduate Film/HBO, directed by Sayeeda Clark), and *Croatoan* (Vital Theatre Company, directed by Aimée Hayes). Upcoming projects include: *All for Nots* (www.theallfornots.com, directed by Kathleen Grace). Ms. Trejos received an MFA in design from Tisch School of the Arts at NYU.

Lenore Doxsee, *lighting designer*
Lenore Doxsee is a lighting designer for opera, theater, and dance. Designs for the Curtis Opera Theatre include: *Alcina*, *Miss Julie*, *The Consul*, *The Rake's Progress*, and *L'incoronazione di Poppea*. Other recent lighting designs include: *Psyche* and *Boris Godunov* for Boston Early Music Festival, *The Cunning Little Vixen* at Houston Grand Opera and Lyric Opera of Chicago, *Giulio Cesare* at Pittsburgh Opera, *Flavio* at New York City Opera, *Orlando* for New York City Opera and Glimmerglass Opera, *Tamerlano* for Spoleto Festival USA, *Faust Parts 1 and 2* for Target Margin Theater, *Arabian Night* for the Play Company, and *The Hairy Ape* (scenic and lighting design) for Cleveland Public Theatre. Ms. Doxsee is the resident lighting designer for Target Margin Theater. Regionally and abroad she has designed for Indiana Repertory Theatre, Syracuse Stage, Opéra de Montréal, La Jolla Playhouse, Singapore Repertory Theatre, and many others. Ms. Doxsee received an Obie Award for Target Margin's production of *Mamba's Daughters* and a Bessie Award for Miguel Gutierrez's *Retrospective Exhibitionist/Difficult Bodies* at Dance Theater Workshop.

Susan Nowicki, *recitative fortepiano* (November 15 & 17)
Susan Nowicki, an opera and voice coach at The Curtis Institute of Music, has performed throughout the United States as a soloist and in collaboration with prominent singers and instrumentalists, and she regularly performs with members of the Philadelphia Orchestra. In addition she has toured with Community Concerts under the auspices of Columbia Artists Management, Inc., and has served on the music staffs of the Philadelphia Singers, Opera Company of Philadelphia, and Opera Festival of New Jersey. An active

member of the Network for New Music ensemble, she has recorded contemporary music for the Albany, Capstone, De Haske, and North-South labels. Ms. Nowicki teaches privately in Philadelphia and in Lawrenceville, N.J., and was a faculty member of the Dorothy Taubman Institute of Piano from 1997 to 2002. She is an instructor and clinician for the Balanced Pianist programs.

Bonnie Wagner, *recitative fortepiano* (November 16 & 18)
A native of Los Altos, Calif., Bonnie Wagner has performed on the Eastman in Geneva series in New York, Brevard College Chamber Music Series in North Carolina, Hill and Hollow Chamber Music Festival in Saranac, N.Y., and Music Academy of the West in Santa Barbara, Calif. She has coached a University of Michigan production of *Don Giovanni* and taught vocal music in Rishi Valley, India. In 2005 she produced Center City Chamber Recitals, a small series in Philadelphia, and in 2006 and 2007 she was a fellow of the Tanglewood Music Center in vocal piano. Ms. Wagner studied at the University of Michigan, earning a Master of Music in chamber music and accompanying and a Bachelor of Music in piano performance. Her primary teachers include Martin Katz, Katherine Collier, Logan Skelton, and Janet Smith. She teaches at Westminster Choir College, Settlement Music School, and West Chester University. Ms. Wagner joined the faculty of The Curtis Institute of Music as vocal studies pianist in 2006.

Nathan Bachhuber (Figaro, November 16 & 18) from Appleton, Wisc., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *La rondine* (Rambaldo), *L'Ormindo* (Amida), *Albert Herring* (the Vicar), *Trouble in Tahiti* (Sam), *The Magic Flute* (Papageno), and *Alcina* (Melisso) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and soloist in a concert at the Tanglewood Institute.

Allen Boxer (Antonio, November 15 & 17; Antonio's Assistant, November 16 & 18) is a bass-baritone from Cincinnati, studying in the voice program with Marlena Kleinman Malas. Credits include: *L'Ormindo* (Ariadeno), *Albert Herring* (Superintendent Budd), *Le Rossignol* (Le Bonze), and *The Magic Flute* (Sarastro) for the Curtis Opera Theatre; and roles for Castleton Residency for Young Artists in Opera, the International Festival of Lyrical Art in Aix-en-Provence, the Opera Theatre of Saint Louis, Chautauqua Institution, Northern Kentucky University, the Lyrique-en-Mer festival, and the Bel Canto Northwest Vocal Institute.

Evan Boyer (Dr. Bartolo, November 15 & 17) is a bass from Louisville, Ky., studying in the opera program with Marlena Kleinman Malas. Credits include: *Così fan tutte* (Don Alfonso), *La Traviata* (Marquis), *Yevgény Onégin* (Prince Gremin), and *Die Kluge* (Der Bauer) for Northwestern University; *L'incoronazione di Poppea* (Seneca) at the Chautauqua Institute; *Otello* (Lodovico) with the Chautauqua Symphony Orchestra; and, as a soloist, concerts with the Northwestern Philharmonia, Northwestern Chorale, and Northwestern University's Chapel Choir.

Brandon Cedel (Antonio's Assistant, November 15 & 17; Antonio, November 16 & 18) is a baritone from Hershey, Pa., studying in the voice program with Marlena Kleinman Malas. Credits include: *La rondine* (Crébillon), *The Audition* (ensemble), and *L'Ormindo* (Osmano) for the Curtis Opera Theatre; scenes for the Juilliard School's precollege vocal department; and, as a soloist, concerts with the Hershey Symphony and the Wednesday Club Symphony.

Layla Claire (Countess, November 15 & 17) is a soprano from Penticton, British Columbia, studying in the opera program with Ruth Falcon, adjunct faculty. Credits include: *La rondine* (Yvette) and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; roles for the Tanglewood Music Center and Atelier d'Opéra de l'Université de Montréal; and concerts with Montreal's Leonardo da Vinci Orchestra, Laval Symphony Orchestra, and Montreal Chamber Orchestra.

Jason Coffey (Don Curzio, November 15 & 17; Don Basilio, November 16 & 18) is a tenor from Allendale, Mich., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *The Pirates of Penzance* (Frederic), *The Secret Garden* (Archibald Craven), *Guys and Dolls* (Corporal and Liver Lips Louie), and *Street Scene* (Henry Davis) for Grand Valley State University; and, as a soloist, Haydn's *Creation* for Bel Canto Chorus (Milwaukee) and Fauré's Requiem with the Skokie Valley Symphony Orchestra.

Tammy Coil (Cherubino, November 15 & 17) is a mezzo-soprano from Centennial, Colo., studying in the opera program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Lady with a Hat Box), *The Audition* (ensemble), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the New Jersey Opera Theater, the Chautauqua Institution, the Juilliard Opera Workshop, and the Juilliard Opera Center; and, as a soloist, a concert with the New York Philharmonic.

Charlotte Dobbs (Countess, November 16 & 18) is a soprano from Chester, Vt., studying in the opera program with Marlena Kleinman Malas. Credits include: *Elektra* (Idonemeus) and *Iphigénie en Aulide* (title role) for the Juilliard Opera Theater; *Le nozze di Figaro* (Countess and Pamina) for the Yale College Opera Company; *Così fan tutte* (Fiordiligi) for the Chautauqua Institution; and roles for Marlboro Music Festival.

Evan Hughes (Figaro, November 15 & 17) is a bass-baritone from Santa Barbara, Calif., studying in the opera program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Man with a Coronet Case), *La rondine* (Périchaud), *The Audition* (ensemble), and *L'Ormindo* (Ariadeno) for the Curtis Opera Theatre; roles for Music Academy of the West, UCLA, Opera Santa Barbara, Interstate Five Productions, and Skagen Festival in Denmark; and recitals in Verizon Hall (Philadelphia Orchestra postlude) and on the Brownville (Neb.) Concert Series. Forthcoming: Carnegie Hall debut in a recital for the Marilyn Horne Foundation (January 2008).

Adrian Kramer (Count, November 15 & 17) is a baritone from Guelph, Ontario, studying in the opera program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Man with a Shoe Sample Kit), *L'Ormindo* (Amida) for the Curtis Opera Theatre; roles for the Juilliard Opera, the Chautauqua Institution, and the Steans Institute for Young Artists at the Ravinia Festival; and recitals in Lincoln Center's Alice Tully Hall.

Katherine Lerner (Cherubino, November 16 & 18) is a mezzo-soprano from Lloyd Neck, N.Y., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Postcard from Morocco* (Lady with a Hat Box), *La rondine* (Suzy), *The Audition* (ensemble), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the Opera Theatre of Saint Louis, Oberlin Opera Theater, Teatro Colón, the Chautauqua Institution, and Music Academy of the West; and concerts with the Cleveland Orchestra and at the Kennedy Center.

Rinnat Moriah (Susanna, November 15 & 17) is a soprano from Holon, Israel, studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover) for the Curtis Opera Theatre; roles for the Chicago Opera Theater, New Jersey Opera Theater, Israel Vocal Arts Institute, and the National Opera Center; recitals at the Kennedy Center for the Performing Arts, the Library of Congress, and in California with Curtis On Tour; and concerts with the Richmond, New World, Kansas City, and Fort Worth symphonies.

Marquita Raley (Marcellina) is a mezzo-soprano from Washington, D.C., studying in the opera program with Marlena Kleinman Malas. Credits include: *The Mother of Us All* (Anne), *Le nozze di Figaro* (Marcellina), and *Die Zauberflöte* (Third Lady) for the Juilliard Opera Theater and *The Rake's Progress* (Baba the Turk) and *Così fan tutte* (Dorabella) for the Chautauqua Institution.

Kevin Ray (Count, November 16 & 18) is a baritone from Cornwall, N.Y., studying in the opera program with Mark Oswald, adjunct faculty. Credits include: *Little Women* (John Brooke), *L'elisir d'amore* (Belcore), *Die Lustigen Weiber von Windsor* (Herr Fluth), and *La Cambiale di Matrimonio* (Slook) for Oberlin Conservatory of Music; *L'elisir d'amore* (Dulcamara) for Oberlin in Italy; and *Il viaggio a Reims* (Antonio) for the Rossini Opera Festival.

Allison Sanders (Barbarina, November 16 & 18) is a mezzo-soprano from Memphis, studying in the voice program with Marlena Kleinman Malas. Credits include: *La rondine* (Bianca), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Dido), and *The Magic Flute* (Papagena) for the Curtis Opera Theatre; roles for the Chautauqua Institution; Centro Studi Lirica in Italy; University of Memphis and Opera Memphis's summer opera camp; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

Sarah Shafer (Barbarina, November 15 & 17) is a soprano from State College, Pa., studying in the voice program with Joan Patenaude-Yarnell. Credits include: *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormindo* (Mirinda) for the Curtis Opera Theatre; scenes at the 2007 Vocal Arts Symposium at Colorado College; a recital at the Church of the Holy Trinity, Rittenhouse Square; an appearance on National Public Radio's *From the Top*; and concerts with the State College Choral Society.

Thomas Shivone (Dr. Bartolo, November 16 & 18) is a bass-baritone from Fort Worth, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Barrabas* (Judas) and *Meet Me at Luigi's* (Luigi) for the Travis Avenue Baptist Church in Fort Worth; *The Gondoliers* (Gondolier) for the Fort Worth Academy of Fine Arts; and, as a soloist, Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth. Recent awards: the Jack Kent Cooke Young Artist Award and the voice prize in the Schlern International Music Festival Competition.

Joshua Stewart (Don Basilio, November 15 & 17; Don Curzio, November 16 & 18) is a tenor from New Orleans, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormindo* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; Music Academy of the West; Centro Studi Lirica in Italy; and roles for Intermezzo Young Artist Development Program and the New Orleans Center for Creative Arts.

Ashley Thouret (Susanna, November 16 & 18) is a soprano from Toronto, studying in the voice program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Belinda), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and a concert with the Ocean City Pops Orchestra.

Mikael Eliasen, *artistic director of vocal studies and the Curtis Opera Theatre*
Danish-born coach and accompanist Mr. Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude-Yarnell. He has recorded for CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliasen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague, and the young artist's program at the Metropolitan Opera (New York City). He is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam), and Pittsburgh Opera Studio. He teaches at

Chautauqua's Voice Program, for the Santa Fe Opera's young artist program, and in Italy. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994.

Ralph Batman, *managing director, vocal studies and the Curtis Opera Theatre*
Ralph Batman joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. Mr. Batman's design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.



PRODUCTION CREDITS

Musical Preparation	Danielle Orlando, Principal Opera Coach Susan Nowicki, Donald St. Pierre, Lisa Keller, Bonnie Wagner
Assistant Conductor	Kuok-man Lio
Italian Diction Coach	Corradina Caporello
Rehearsal Pianists	Anna Fré, Lisa Keller, Donald St. Pierre, Bonnie Wagner
Assistant Stage Manager	Melanie Potorski
Scenery Construction	Proof Productions, Inc.
Resident Wardrobe Supervisor	Tricia Wenglar Rubin
Hair and Makeup	Jon Carter
Projected Title Operator	Lisa Keller

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Jim Griffith, production manager, Prince Music Theater, and the entire production staff of the Prince Music Theater

Susan Nowicki, for the use of her fortepiano

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The Curtis Institute of Music is dedicated to training exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 164 students, ensuring that admissions are based solely on artistic promise. Students at Curtis may pursue a Diploma or a Bachelor of Music degree. Opera students may pursue a Master of Music degree or a Professional Studies Certificate.

A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Jennifer Higdon, Hilary Hahn, and Lang Lang.

The Curtis Symphony Orchestra, composed of more than one hundred players between the ages thirteen and twenty-five, has been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra performs a three-concert season in Philadelphia's Verizon Hall at the Kimmel Center, as well as programs elsewhere in the region. In 2007–08 the orchestra performs in York and Reading, Pa., and at Carnegie Hall in New York City. This real-world training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad.

The Curtis Opera Theatre, under the artistic direction of Mikael Eliasen, is composed of approximately twenty-five singers, ages eighteen to twenty-eight. Each season the Curtis Opera Theatre presents fully staged performances and concert productions in venues such as the Prince Music Theater, Perelman Theater at the Kimmel Center for the Performing Arts, and the Curtis Opera Studio.

The Student Recital Series features more than one hundred programs of solo and chamber works each year. Recitals, held in Curtis's Field Concert Hall, are open to the public free of charge and are recorded by robotic cameras, making them available for later study and evaluation by students and their teachers. Each year about twenty-five of these recitals are aired on Y Arts, the digital cable service of local public television station WHYY.

Learn more about Curtis performances, faculty, and admissions at www.curtis.edu.



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[illegible]

♪ Benjamin Beilman
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Mara Cabeza
[illegible]
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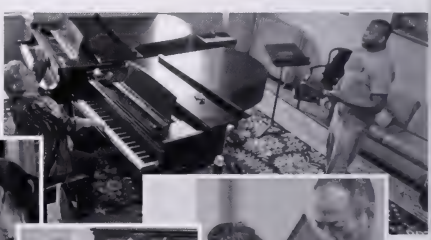
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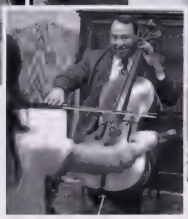
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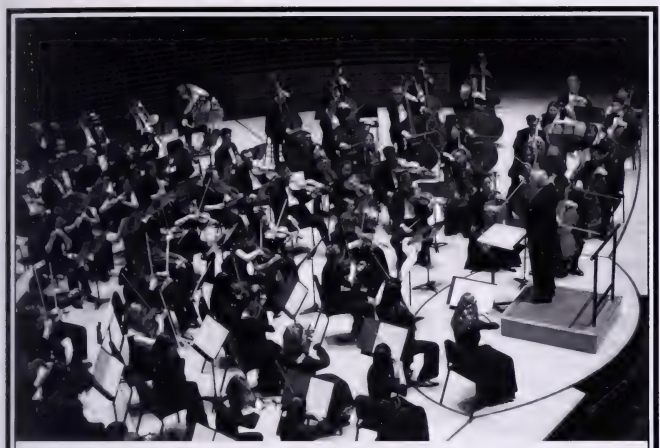
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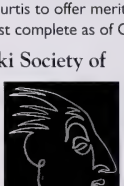
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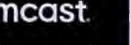
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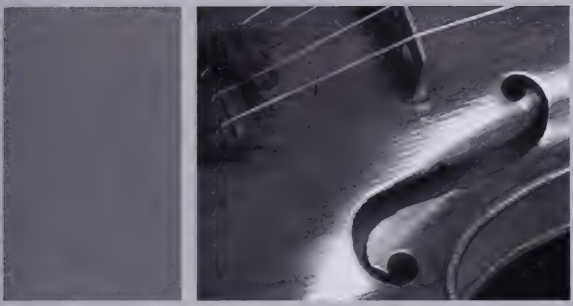
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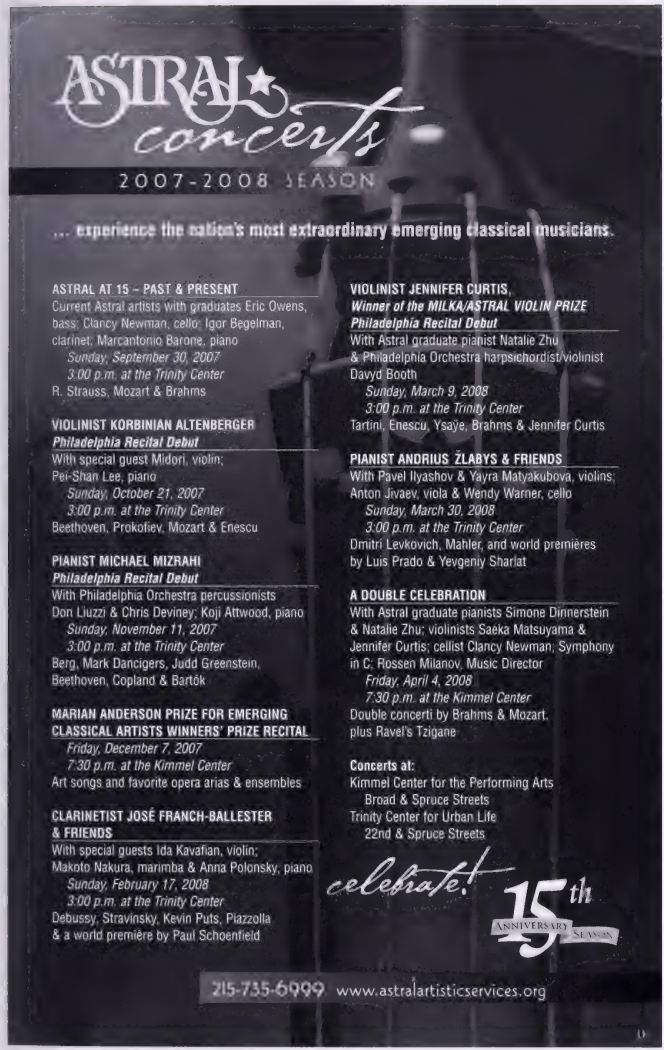
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With Philadelphia Orchestra percussionists Don Liuzzi & Chris Deviney; Koji Attwood, piano
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Sunday, February 17, 2008
3:00 p.m. at the Trinity Center
Debussy, Stravinsky, Kevin Puts, Piazzolla & a world premiere by Paul Schoenfield
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Winner of the MILKA/ASTRAL VIOLIN PRIZE
Philadelphia Recital Debut
With Astral graduate pianist Natalie Zhu & Philadelphia Orchestra harpsichordist/violinist Davyd Booth
Sunday, March 9, 2008
3:00 p.m. at the Trinity Center
Tartini, Enescu, Ysaÿe, Brahms & Jennifer Curtis
PIANIST ANDRIUS ŽLABYS & FRIENDS
With Pavel Ilyashov & Yayra Matyakubova, violins; Anton Jivaev, viola & Wendy Warner, cello
Sunday, March 30, 2008
3:00 p.m. at the Trinity Center
Dmitri Levkovich, Mahler, and world premieres by Luis Prado & Yevgeniy Sharlat
A DOUBLE CELEBRATION
With Astral graduate pianists Simone Dinnerstein & Natalie Zhu; violinists Saeka Matsuyama & Jennifer Curtis; cellist Clancy Newman; Symphony in C; Rossen Milanov, Music Director
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FALL CONCERTS	ARTIST [HALL]
Monday, October 15	Emerson Quartet [PT]
Wednesday, October 17	Seymour Lipkin [PS]
Friday, October 19	Claude Frank, Hiroko Yajima, & Peter Wiley [PS]
Wednesday, October 24	Juilliard Quartet [PT]
Friday, October 26	Tamara Mumford & Ken Noda [PS]
Sunday, October 28	Clancy Newman & Noreen Cassidy-Polera [FM]
Tuesday, October 30	Gary Graffman [PT]
Friday, November 2	Tim Fain & Benjamin Hochman [PM]
Sunday, November 4	Musicians From Marlboro I [PS]
Wednesday, November 7	Orion Quartet w/Ida Kavafian & David Soyer [PT]
Friday, November 9	Temple University Concert Choir w/Alan Harler & William Stone [SM]
Sunday, November 11	St. Lawrence & Ying Quartets [CC]
Thursday, November 15	Miró Quartet [PT]
Wednesday, November 28	Christian Tetzlaff & Alexander Lonquich [PT]
Thursday, November 29	Matthew Polenzani & Julius Drake [PT]
Sunday, December 2	Mannes Trio [PS]
Monday, December 3	Natalie Zhu, Ivan Chan, Che-Hung Chen, & Efe Baltacigil [PS]
Friday, December 7	Uri Caine & Friends [UA]
Sunday, December 9	Curtis Chamber Orchestra w/Joseph Silverstein & Anthony McGill [PT]
Monday, December 10	Monica Groop & Rudolf Jansen [PT]
Tuesday, December 11	Guarneri Quartet I [CC]
Friday, December 14	Anonymous 4 [SC]
Saturday, December 15	Bolcom & Morris [CI]

WINTER CONCERTS	
Monday, January 7	Jeremy Denk [CI]
Wednesday, January 9	Han-Chien Lee [FM]
Sunday, January 13	Takács Quartet [SM]
Monday, January 14	Philadelphia Orchestra Winds [SM]
Thursday, January 17	Tokyo Quartet w/Anthony McGill [PT]
Sunday, January 20	David Starobin, Patrick Mason, & Daniel Druckman [PM]
Wednesday, January 23	Richard Goode [PT]
Friday, January 25	Marietta Simpson & Cliff Jackson [SM]
Sunday, January 27	Miami Quartet w/Nokuthula Ngwenyama & Sophie Shao [CC]
Tuesday, January 29	Mendelssohn Quartet w/Jonathan Biss [PT]

Monday, February 4	Brentano Quartet w/Ignat Solzhenitsyn [CC]
Wednesday, February 6	Joan Kwuon & André Previn [PT]
Friday, February 8	Christian Zacharias [PT]
Wednesday, February 13	Johannes Quartet [SM]
Friday, February 15	Kenny Garrett Jazz Quartet [UA]
Monday, February 18	Piotr Anderszewski [PT]
Friday, February 22	Leipzig Quartet [SM]
Sunday, February 24	Juilliard Quartet w/Ricardo Morales [CC]
Monday, February 25	Elizabeth Hainen, Jeffrey Khaner, Roberto Díaz, & David DePeters [PS]
Sunday, March 2	Peter Stumpf [FM]
Tuesday, March 4	Leila Josefowicz & John Novacek [PT]
Friday, March 7	Guarneri Quartet w/Anna Polonsky [PT]
Tuesday, March 11	Tokyo Quartet w/Lydia Artymiw [CC]
Sunday, March 16	MET Opera Players w/Gilbert Kalish [SM]
Tuesday, March 18	Pierre-Laurent Aimard [PT]
Wednesday, March 19	Musicians From Marlboro II [PT]

SPRING CONCERTS

Friday, March 28	Mihaela Ursuleasa [PM]
Sunday, March 30	Joyce DiDonato & David Zobel [SM]
Thursday, April 3	Belcea Quartet [CC]
Tuesday, April 8	Juliane Banse & Brian Zeger [PT]
Wednesday, April 9	Beaux Arts Trio [PT]
Sunday, April 13	Jan Vogler & Louis Lortie [SM]
Tuesday, April 15	Artemis Quartet [PT]
Thursday, April 17	Musicians From Marlboro III [CC]
Friday, May 2	Garrick Ohlsson [PT]
Saturday, May 3	Christopher Millard, Camille Churchfield, & Lydia Artymiw [CI]
Monday, May 5	Ida Levin, Peter Stumpf, & Cynthia Raim [PS]
Friday, May 9	Fireworks Music Ensemble [UA]
Thursday, May 15	Mitsuko Uchida w/Borletti-Buitoni Ensemble [PT]

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[PT] Perelman Theater, Kimmel Center ..... Broad & Spruce Sts.
[CC] PA Convention Center Auditorium ..... 13th St. btwn. Cherry & Race Sts.
[PS] American Philosophical Society, Benjamin Franklin Hall ..... 427 Chestnut St.
[SM] Independence Seaport Museum ..... Columbus Blvd. at Walnut St.
[UA] Elaine C. Levitt Auditorium, Gershman Hall ..... Broad & Pine Sts.
[PM] Philadelphia Museum of Art, Van Pelt Auditorium ..... Benjamin Franklin Pkwy.
[CI] Curtis Institute of Music, Field Hall ..... 1726 Locust St.
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[SC] St. Mark's Church ..... 1625 Locust St.

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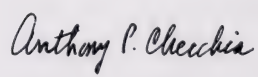
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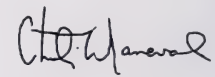
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- The composers and scholars who will present pre-concert lectures for PCMS this season: Christine Anderson, Robert Capanna, Wayne Conner, David Dubal, Cori Ellison, Mary Ann Feldman, Richard Freedman, Michael Klein, Steven Kreinberg, Jan Krzywicki, David Ludwig, and Richard Wernick.
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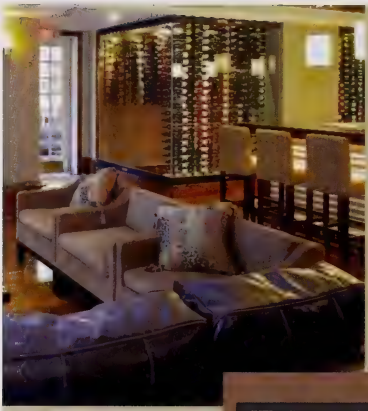
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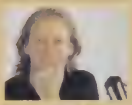
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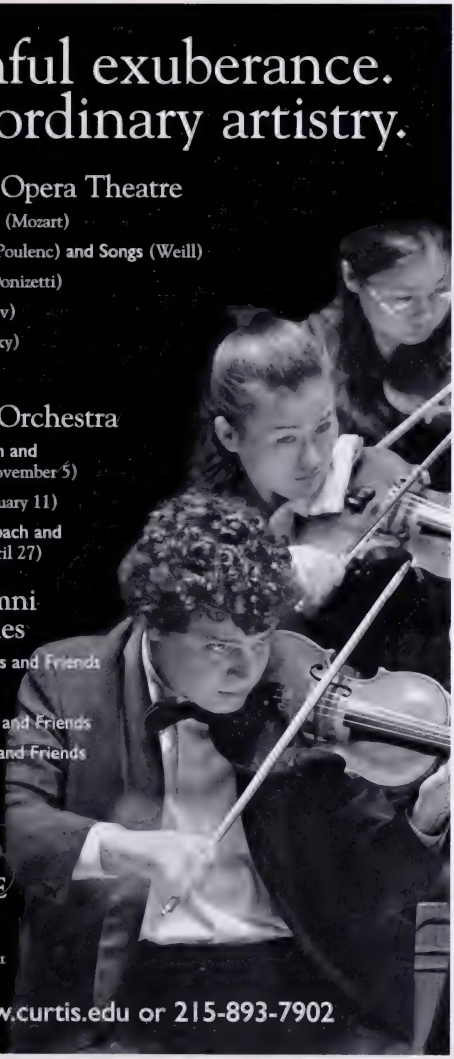


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Dmitri Shostakovich……Quintet in G minor, Op. 57 for piano and string quartet

February 8 and 10, 2008

Wolfgang Amadeus Mozart…..Quartet in D major, K. 285 for flute, violin, viola, and cello
Gian Francesco Malipiero…..Sonata a cinque for harp and string quartet
Johannes Brahms…..Quintet in B minor, Op. 115 for clarinet and string quartet

April 25 and 27, 2008

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J. Guy Ropartz……Prélude, Marine et Chansons for flute, harp violin, viola, and cello
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Hiroko Yajima, violin
Wilhelmina Smith, cello
Thomas Sauer, piano

Franz Joseph Haydn
[1732-1809]

Piano Trio in E Minor, Hob. XV.12 (1788)
Allegro moderato
Moderato
Rondo: Presto

Robert Capanna
[b. 1952]

Piano Trio No. 6 (1990)
Intenso e ritmico
Lyrico, con calore
Scherzo
Lyrico, ma intenso e non sentimentale

INTERMISSION

Felix Mendelssohn
[1809-1847]

Piano Trio in C Minor, Op. 66 (1845)
Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato

Steinway piano selected from Jacobs Music.

The biography for the Mannes Trio is on page 27 –

Co-sponsored by The Musical Fund Society of Philadelphia.

— Free pre-concert lecture by Christine Anderson at 6:45 pm —

IVAN CHAN, violin
CHE-HUNG CHEN, viola
EFE BALTACIGIL, cello
NATALIE ZHU, piano

Antonín Dvořák
[1841-1904]

Piano Trio in E Minor,
B. 166, Op. 90, "Dumky" (1890-91)
Lento maestoso
Poco adagio
Andante
Andante moderato
Allegro
Lento maestoso

Ivan Chan · Efe Baltacigil · Natalie Zhu

Robert Schumann
[1810-1856]

Faschingsschwank aus Wien, Op. 26 (1839)
Allegro
Romanze: Ziemlich langsam
Scherzino
Intermezzo: Mit grösster Energie
Finale: Höchst lebhaft

Natalie Zhu

INTERMISSION

Antonín Dvořák

Piano Quartet in E-flat Major, Op. 87 (1889)
Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale: Allegro ma non troppo

Ivan Chan · Che-Hung Chen · Efe Baltacigil · Natalie Zhu

Steinway piano selected from Jacobs Music.

—Biographies for Ivan Chan, Che-Hung Chen,
Efe Baltacigil, and Natalie Zhu are on pages 27 and 28—



MANNES TRIO

The Mannes Trio is one of this country's oldest chamber music ensembles: it was founded in the 1920s by David Mannes, who in 1916 had established the music school known today as Mannes College of Music. After a period of inactivity in mid century, the trio was re-formed in 1982, and in 1986 won the Walter W. Naumburg International Chamber Music Award. The Mannes Trio serves as an ensemble-in-residence at Mannes College and has performed nationwide in cities including New York, Washington, D.C., Cleveland, and Los Angeles. Today's members include: **HIROKO YAJIMA**, ***violin***, an "artist of real distinction" (*The New York Times*), who has built an impressive reputation as a recitalist and chamber musician; **WILHELMINA SMITH, *cello***; hailed by *The New York Times* as "winningly individual," she was a prizewinner in the 1997 Leonard Rose International Cello Competition, in recent seasons performed with the Los Angeles Philharmonic, and was presented in recital by *Strings Magazine*; and **THOMAS SAUER, *piano***, a frequent collaborator with the renowned instrumentalists Midori and Colin Carr, and artistic director of the Mannes Beethoven Institute.



IVAN CHAN

Ivan Chan, a native of Hong Kong, received his education at the Curtis Institute of Music and Indiana University. His principal teachers included Jascha Brodsky, David Cerone, Miriam Fried, Felix Galimir, and Jaime Laredo. A bronze medalist at the 1990 Indianapolis International Violin Competition, Mr. Chan has also been the recipient of top prizes in numerous other competitions, including the Washington International Competition and the Julius Stulberg Auditions. Mr. Chan was a founding member of both the Windham String Quartet and the prizewinning Felix Galimir Quartet, and became first violinist of the Miami Quartet in January of 1995. As a soloist, he has appeared with such orchestras as the Detroit Symphony, the Houston Symphony, the Hong Kong Philharmonic, the Indianapolis Symphony, the Ohio Chamber Orchestra, and the New World Symphony. His summer festival appearances include Marlboro, Santa Fe, and La Jolla.



CHE-HUNG CHEN

A three-time top prizewinner at the Taiwan National Instrumental Competition, violist Che-Hung Chen entered the Curtis Institute of Music at age 14, where he studied with Joseph de Pasquale. He began his studies at the age of six with Ben Lin in Taipei, Taiwan, and gave his first public performance at age nine. Mr. Chen joined the Philadelphia Orchestra in spring 2001 at the age of 20, the first Taiwanese citizen to become a member of the orchestra, and served as acting associate principal during the 2006-07 season. He was a first-prize-winner at the seventh Banff International String Quartet Competition, as a member of the Daedalus Quartet. A participant in the Marlboro Music Festival, Mr. Chen has toured with Musicians from Marlboro and performed on their 50th-Anniversary concerts in Carnegie Hall and Boston; other festivals appearances have included Caramoor, Ravinia, and Music from Angel Fire. Mr. Chen has also performed with the Brandenburg Ensemble and Metamorphosen Chamber Orchestra, and collaborated with members of the Guarneri, Orion, Mendelssohn, and Tokyo quartets, and artists such as Martha Argerich, Yefim Bronfman, Jean-Yves Thibaudet, Lang Lang, and Hilary Hahn. He is on the faculty of Temple Music Prep School.



EFE BALTACIGIL

Born in Istanbul, Turkey, Efe Baltacigil started studying the violin at the age of five and changed to the cello at seven. He received his artist diploma from the Curtis Institute of Music in 2002, where he studied with Peter Wiley and David Soyer. In February 2005 Mr. Baltacigil came to the attention of the musical world when he and pianist Emanuel Ax performed a Beethoven cello sonata at a Philadelphia Orchestra concert with only 10 minutes of rehearsal—a winter snowstorm prevented most of the orchestra from reaching the concert hall. Months later he won the 2005 Young Concert Artists International Auditions and made his New York debut in the Young Concert Artists Series at Carnegie Hall's Zankel Hall. In 2006 Mr. Baltacigil was awarded an Avery Fisher Career Grant. Last season he made his Carnegie Hall concerto debut, performing Tchaikovsky's *Rococo Variations* with the New York Youth Symphony, and appeared in recital at Carnegie's Weill Hall. He is a member of Lincoln Center's Chamber Music Society Two, has participated in Yo-Yo Ma's Silk Road Project, toured with Musicians from Marlboro, and appeared in Richard Goode's Perspectives Series at Carnegie Hall.



NATALIE ZHU

Natalie Zhu began her piano studies with Xiao-Cheng Liu at the age of six in her native China and made her first public appearance at age nine in Beijing. At 11 she immigrated with her family to Los Angeles, and by 15 was enrolled at the Curtis Institute of Music, where she received the Rachmaninoff Award and studied with Gary Graffman. She received a master of music degree from the Yale School of Music, as a student of Claude Frank. The recipient of a 2006 Musical Fund Society Career Advancement Award, a 2003 Avery Fisher Career Grant, and the 2003 Andrew Wolf Memorial Chamber Music Award, Ms. Zhu was also a winner of the Astral Artistic Services 1998 National Auditions under whose auspices she performed her Philadelphia recital debut. She has performed throughout North America, Europe, and Asia as a soloist, recitalist, and chamber musician. In the US she has appeared as soloist with the Indianapolis Symphony, the Haddonfield Symphony, the Chamber Orchestra of Philadelphia, and the Astral Chamber Orchestra. Ms. Zhu has given solo recitals at the Philadelphia Chamber Music Society, New York's Steinway Hall and Merkin Hall, Philip Lorenz Memorial Keyboard Series in Fresno, Portland Piano Festival in Oregon, Munich's Herkulessaal in Germany, and Beijing Concert Hall in China. An active chamber musician, she has performed with both the Vermeer and Miami Quartets, and collaborated with members of the Guarneri, Orion, Mendelssohn, and Ying Quartets, and the Beaux Arts Trio. Ms. Zhu has appeared in the Marlboro, Tanglewood, Skaneateles, and Bay Chamber Music Festivals.



CURTIS CHAMBER ORCHESTRA

The Curtis Chamber Orchestra draws its members from the Curtis Symphony Orchestra, comprising over 100 players, all students at the Curtis Institute of Music, and has performed under the batons of Christoph Eschenbach, James Levine, Zubin Mehta, Sir Simon Rattle, and Wolfgang Sawallisch, among others. It has also appeared as orchestra-in-residence at the Rencontres Musicales d'Evian in France and participated in Switzerland's Verbier Festival in 1998 and 1999. As part of the Institute's 75th-anniversary celebrations in 1999, the orchestra made a 13-city tour of Germany, Austria, Spain, Portugal, and Switzerland with conductor André Previn and violinist Anne-Sophie Mutter. Curtis is considered one of the finest music conservatories in the world, and its graduates have made musical history as solo performers. In today's top 25 American and Canadian orchestras, 226 players are Curtis-trained, with 72 holding principal chairs.

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URI CAINE

Uri Caine was born in Philadelphia and began studying piano with Bernard Peiffer. He attended the University of Pennsylvania and studied composition with George Rochberg and George Crumb. After graduation he played in bands led by Philly Joe Jones, Hank Mobley, Johnny Coles, Mickey Roker, Odean Pope, Jymie Merritt, Bootsie Barnes, and Grover Washington. Since moving to New York City, Mr. Caine has recorded 16 albums as a leader. More recent releases include *Shelf-Life, Diabelli Variations* (an arrangement of Beethoven's Opus 120 for piano and orchestra with Concerto Köln), a CD of Mahler songs, and *Live At The Village Vanguard*, which featured Drew Gress and Ben Perowsky. Since 2004 Mr. Caine has received commissions from the Vienna Volksoper, The Seattle Chamber Players, Relache, The Beaux Arts Trio, the Basel Chamber Orchestra, and Concerto Koln. He has performed his version of the *Diabelli Variations* with orchestras including the Cleveland Orchestra, the Moscow Chamber Orchestra, the CBC Orchestra in Canada, and the Swedish Chamber Orchestra. In June of 2004 the JVC Jazz Festival featured Mr. Caine's trio performing his Bedrock, Mahler, and Goldberg projects at the Village Vanguard. In 2006 he was named composer-in-residence for the Los Angeles Chamber Orchestra and premiered his Concerto for Two Pianos and Chamber Orchestra with Jeffrey Kahane. During the past several years, Mr. Caine has worked in groups led by Don Byron, Dave Douglas, Terry Gibbs and Buddy DeFranco, Clark Terry, Rashid Ali, Arto Lindsay, Sam Rivers and Barry Altschul, and with the Woody Herman Band, Annie Ross, the Enja Band, Global Theory, and the Master Musicians of Jajouka. He has received grants from the Pennsylvania Council on the Arts, the National Endowment for the Arts, and the Pew Foundation, and has performed at many jazz festivals, including Montreal, Monterey, JVC, and Newport, as well as classical festivals in Salzburg and Munich.

Steinway piano selected from Jacobs Music.

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THE CURTIS CHAMBER ORCHESTRA
JOSEPH SILVERSTEIN, conductor
With Guest Artist:
ANTHONY McGILL, clarinet

Gabriel Fauré [1845-1924]	*Pelléas et Mélisande*, Incidental Music and Suite for Orchestra, Op. 80 (1898) Prélude Fileuse Sicilienne La Mort de Mélisande
Claude Debussy [1862-1918]	Première Rhapsodie for Clarinet and Orchestra (1909, orch. 1911)
	INTERMISSION
Wolfgang Amadeus Mozart [1756-1791]	Symphony No. 41 in C Major, K. 551, "Jupiter" (1788) Allegro vivace Andante cantabile Minuet and Trio—Allegretto Finale: Allegro molto

—Biographies for the Curtis Chamber Orchestra, Joseph Silverstein, and Anthony McGill are on pages 28 and 35—

PROGRAM NOTES FOR 12-9-07

Pelléas et Mélisande, Incidental Music and Suite for Orchestra, Op. 80 (1898)

GABRIEL FAURÉ

Born May 12, 1845, in Pamiers, France
Died November 4, 1924, in Paris

Gabriel Fauré is considered one of the greatest masters of the French art song, but his purely orchestral output is quite small. Although he wrote two symphonies, he felt that his talents were much better suited to small-scale forms, so he focused on chamber and solo works. An important exception was his interest in music to accompany the staging of dramas, and he wrote incidental music to several plays. Several of these he later arranged as stand-alone concert suites.

He generally disdained vivid orchestral colors, preferring the musical equivalent of the muted palettes of his contemporaries, the French impressionist painters. While his early style was quite conservative, by the time he wrote *Pélléas et Mélisande* he had developed an individualistic style that freely employed unusual harmonic relationships that were quite modern for the times.

Fauré was active during a period of exploration and rapid change in music. Composers were striking out in all sorts of new directions, which were frequently completely incompatible with each other. His contemporaries included Richard Strauss, Debussy, and Stravinsky, and Fauré was well aware of their new musical directions. However, his own experiments with unusual harmonies (even dissonance) merely led him to develop an ethereal, personal coloration for an otherwise relatively conventional lyricism.

Fauré disliked bombast, and his orchestral music is deliberately introspective, rather than showy. His style was perfect for the brooding atmosphere of Maeterlinck's recently published play (which had been immediately acclaimed a masterpiece from the avant-garde of continental literature). Consequently, he was commissioned in 1898 to write music to accompany the first London staging of its English translation. Incidentally, Fauré was only one of several major composers to adopt *Pelléas et Mélisande* as a vehicle: Sibelius, Debussy, and Schoenberg also selected the subject.

As initially conceived, the incidental music was unsuited for concert performance, but Fauré recognized its value and arranged a concert suite based on musical materials from the original. It contains a few deliberately programmatic elements from the play (a horn call, just before Pélléas's brother first encounters Mélisande while hunting in the forest, and a funeral dirge after the heroine's death). Most of the music, however, reflects the atmosphere of the drama, not the events. Its memorable melodies and exquisite orchestral colors represent Fauré at his best, and this may be his orchestral masterpiece.

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Première Rhapsodie for Clarinet and Orchestra (1909, orch. 1911)

CLAUDE DEBUSSY

Born August 22, 1862, in St. Germain-en-Laye
Died March 25, 1918, in Paris

Having been elected in 1909 to the Consil Supérieur du Conservatoire de Paris, Claude Debussy was immediately asked to produce a contest piece for the spring clarinet exams. His eight-minute Rhapsodie for Clarinet makes demands that go well beyond the prevailing requirements of an adequate technique, light concentrated staccato, and a brightly centered tone. Aspiring to the new musical standard raised by his friend and conservatory director Gabriel Fauré, Debussy created a mini-masterpiece, proclaiming it "one of the loveliest pieces I have ever written." Even today, Pierre Boulez notes that he is "very surprised by such grace and poetry in a contest work."

The Rhapsodie's opening is characteristically soulful and atmospheric, showing off the clarinet's elegiac, woody timbre; this section gives way to a jocular scherzando, with a rather "New Orleans" flavor. Having heard African-American music in England in 1905, Debussy incorporated pre-jazz elements, akin to those found in the piano preludes, *Golliwog's Cakewalk*, and *Le Petit Negre*. With the Rhapsodie (which was orchestrated by the composer in 1911), we find Debussy's style actually transitioning to post-impressionism, embodying a neo-classicism that was to be a strong influence on compositions of the new century.

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Symphony No. 41 in C Major, K. 551, "Jupiter" (1788)
WOLFGANG AMADEUS MOZART
Born January 27, 1756, in Salzburg
Died December 5, 1791, in Vienna

Wolfgang Amadeus Mozart's final symphony in C Major has been the source of a great deal of mythologizing, which took root shortly after his death and held on tenaciously until quite recently. Even the title of this work is subject to question, and on more than a single count. That number—41—what exactly does it mean? Mozart had composed a dozen or so symphonies before he got round to the ones that bear numbers in today's standard usage, which would have brought the total to more than 50, even if we dismiss the symphonies known not to be his own. His famous cataloguer, Ludwig Ritter von Köchel, did not affix enumeration to the symphonies, the concertos, the string quartets, etc., except his own catalogue numbers, which were intended to indicate chronology. Thus, the only number applied to his entry for this symphony, on page 436 of the first edition of his catalogue, published in Leipzig in 1862, is the "KV" (*Köchel-Verzeichnis*) number 551, over the title *Symphonie mit der Schlussfuge* (Symphony with the concluding fugue).

The sobriquet "Jupiter" does not appear in Köchel's catalogue. It is thought to have been affixed by Johann Baptist Cramer, a German who made a name for himself as a pianist before settling in London and founding a musical publishing house. The same Cramer is apparently the source of the nickname "Emperor" on Beethoven's final piano concerto as well. Apart from these details of labeling, for nearly 200 years it was accepted as gospel that Mozart composed his last three symphonies—Nos. 39, 40, and 41—in a mysterious burst of inspiration in the summer of 1788, without a request from a publisher or a performing organization, and then even more mysteriously put them all away without ever hearing them performed. Like the similarly popular legend of his having been done in by his "jealous rival" Antonio Salieri, however, this story simply has no basis in fact.

He did create his three final symphonies as a set, as indicated by the conspicuous contrasts from one to the next in terms of character and instrumentation, and he accomplished the performance of all three in less than two months, while at the same time producing a few other works in different forms. In the spring of 1789 he made a tour of several German cities, in the course of which he conducted concerts of his works, and, while the program details are incomplete, it is known that he conducted a symphony in his Dresden concert of April 14 and/or two symphonies in Leipzig on May 12. Surely these would have been the new ones he had composed the previous summer, all three of which may well have been performed during that tour.

The name "Jupiter," whether actually affixed by Cramer or by someone else, suits this work brilliantly. Its Olympian character is suggested at once in the commanding emphasis of its terse opening strokes and is maintained to the end. Among the themes in the first movement is one Mozart had used three months earlier in the arietta for basso *Un bacio di mano* (K. 540), whose virile character is expanded upon here. Jovian, too, is the broad melody of the succeeding Andante cantabile. The differences in the wind complements of the three final symphonies serve in large part to establish or define the contrasting character of the respective works. In the outer movements of the "Jupiter," the winds enhance the music's lean, thrusting character, while in the slow movement they emphasize its songfulness, with affecting lyric passages even for the bassoon. The Minuet restores the assertive mood of the opening movement and brings with it a certain air of expectancy, as if by way of prelude to the greatest of all Mozart's symphonic finales.

The opening theme of the final movement is one that opens also the finale of Haydn's Symphony No. 13 in D Major, composed in 1763. Mozart may or may not have known that work, but he had used the theme himself in no fewer than four of his own earlier compositions—two very early symphonies, the first movement of the Symphony No. 33, and in the Credo of the Mass in F Major—and glorified it in this final use, much as Beethoven was to do in the finale of the Eroica with the simple dance tune he had used earlier in three compositions of different kinds. Four additional themes are heard in the Finale, which is in sonata form, and all five motifs are splendidly combined in the fugal coda noted in the heading over the entry for this work in Köchel's catalogue. The end is an exultant C-Major blaze of trumpets and drums, the sort of gesture that may be expected in such a work, but one whose effect is no less stunning for all that.

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JOSEPH SILVERSTEIN

Born in Detroit, Joseph Silverstein began studying violin with his father, Bernard, a music instructor in Detroit's public schools. His formal training continued at the Curtis Institute, where his teachers included Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. After graduating from Curtis in 1950, he spent three seasons with the Houston Symphony, one with the Philadelphia Orchestra, and one year as concertmaster and assistant conductor of the Denver Symphony. In 1959 he was the silver medalist in the Queen Elisabeth of Belgium competition and in 1960 won the Walter W. Naumburg Award. Mr. Silverstein joined the Boston Symphony in 1955, became concertmaster in 1962, and assistant conductor in 1971. In 1983 he left Boston to become music director of the Utah Symphony, a position he held until 1998. As a chamber musician, Mr. Silverstein is an artist member of the Chamber Music Society of Lincoln Center and has toured major European cities in a piano quartet composed of pianist Pierre-Laurent Aimard, violist Tabea Zimmermann, and cellist Jean-Guihen Queyras. Awarded an honorary doctorate by the New England Conservatory in 1986, Mr. Silverstein is principal conductor and artistic advisor of the NEC orchestras, principal guest conductor of Seattle's Northwest Chamber Orchestra, and conductor laureate of the Utah Symphony. His Telarc recording of Vivaldi's *Four Seasons* with the BSO received a Grammy nomination.



ANTHONY McGILL

Anthony McGill, winner of an Avery Fisher Career Grant, currently serves as principal clarinet of the Metropolitan Opera Orchestra. Prior to this, he was associate principal clarinet of the Cincinnati Symphony Orchestra, following studies at the Curtis Institute with Donald Montanaro and at the Interlochen Arts Academy with Richard Hawkins. An experienced chamber musician, he has participated at the Marlboro Music Festival, Sarasota Festival, Tanglewood, La Musica International Chamber Music Festival, and Music@Menlo. Since his solo debut in 1991, Mr. McGill has appeared with the Baltimore and New Jersey Symphonies, and with the Tokyo, Guarneri, and Avalon Quartets, and Opus One. He has been heard on Ravinia's Rising Star Series, toured with Musicians from Marlboro, performed at Carnegie Hall, and appeared at Lincoln Center as a member of its Chamber Music Society Two. Mr. McGill has also toured Japan with pianist Mitsuko Uchida and members of the Brentano Quartet, and has appeared in concert with cellist Yo-Yo Ma.



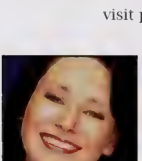
GUARNERI QUARTET

Founded at Marlboro Music in 1964, the Guarneri String Quartet is a remarkable amalgam of diverse personalities. Today the quartet continues its annual Metropolitan Museum of Art six-concert series, instituted in 1965, and its long-standing series and residency at the University of Maryland. In May 2005 one of the culminating events of the Guarneri's 40th-anniversary celebration took place at the University of Michigan when the group received the Ford Honors Award from the University Musical Society, where it has performed 30 times over the past 40 years. The Guarneri has been featured on many television specials, documentaries (1989's acclaimed *High Fidelity: The Guarneri String Quartet*), and educational presentations in the United States and abroad. The quartet is also the subject of several books, including *The Art of Quartet Playing: the Guarneri in Conversation with David Blum* and Arnold Steinhardt's *Indivisible by Four: A String Quartet in Pursuit of Harmony*. Committed to performing and popularizing works by today's foremost composers, in the spring of 2008 the Guarneri, in collaboration with the Johannes Quartet, will premiere new works by acclaimed American composers William Bolcom and Derek Bermel. In recent seasons they premiered string quartets by Richard Danielpour and Lukas Foss.

— Free pre-concert lecture by Cori Ellison at 6:45 pm —

MONICA GROOP, mezzo-soprano
RUDOLF JANSEN, piano

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MONICA GROOP

Finnish mezzo-soprano Monica Groop enjoys a multi-faceted career combining operatic, recital, symphonic, and chamber-music engagements with a discography of critically acclaimed recordings. Since her professional debut in 1987, Ms. Groop has performed with many of the world's major opera companies, including Covent Garden, Munich State Opera, Royal Opera of Stockholm, Finnish National Opera, and the Los Angeles, Santa Fe, Montreal, and Paris Operas. Orchestral appearances include the Chicago, San Francisco, and London Symphonies; Cleveland Orchestra; Los Angeles and New York Philharmonics; and Leipzig Gewandhaus. She has been honored to work with such conductors as Zubin Mehta, Christoph Eschenbach, Franz Welser-Möst, Esa-Pekka Salonen, and the late Sir Georg Solti, among others. An accomplished recitalist, Ms. Groop has given solo recitals at New York's Lincoln Center, London's Wigmore Hall, and Vienna's Musikverein. She works regularly with pianists András Schiff, Roger Vignoles, and Rudolf Jansen. In recent seasons Ms. Groop has performed Mahler's *Das Lied von der Erde* with the St. Paul Chamber Orchestra, joined Robert Spano and the Atlanta Symphony Orchestra for performances of Bach's *St. John's Passion*, and displayed her theatrical skills in the Geneva Opera's *Cosi fan tutte*. Her appearance with the London Symphony Orchestra in Lincoln Center's Great Performers Series in two Sibelius works, *Kullervo* and *Pohjola's Daughter*, under the direction of Sir Colin Davis, resulted in a live recording for the LSO's private label.

RUDOLF JANSEN

Rudolf Jansen was born in Arnhem, Netherlands, and studied piano, organ, and harpsichord simultaneously at the Amsterdam Conservatoire. His studies were crowned by two Prix d'Excellence, one for piano and one for organ. In 1966 he was awarded the Zilveren Vriendenkrans by the Friends of the Concertgebouw. He won the Edison award twice: in 1973 (with Han de Vries) and 1987 (with Dorothy Dorrow). As well as being a solo performer, Rudolf Jansen has gradually come to specialize in Lied accompaniment and chamber music. He has travelled the world over with concert tours in which he accompanied such highly reputed artists as Elly Ameling, Robert Holl, Han de Vries, Peter Schreier, Andreas Schmidt, Olaf Bär, Tom Krause, Brigitte Fassbänder, Barbara Bonney, Hans Peter Blochwitz, Edith Wiens, Jean-Pierre Rampal, and Abbie de Quant. He teaches at the Sweelinck Conservatoire and regularly gives master classes for song/piano duos in the Netherlands and abroad.

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String Quartet in E-flat Major, Op. 74, "Harp" (1809)
- Poco adagio: Allegro
- Adagio ma non troppo
- Presto
- Allegretto con variazioni

INTERMISSION

String Quartet in B-flat Major, Op. 130 (1825-26)
- Adagio ma non troppo—Allegro
- Presto
- Andante con moto ma non troppo
- Alla danza tedesca: Allegro assai
- Cavatina: Adagio molto espressivo
- Finale: Allegro

Grosse Fuge in B-flat Major, Op. 133 (1825-26)

—The biography for the Guarneri Quartet is on page 35—

The Guarneri Quartet appears by arrangement with:
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PROGRAM NOTES FOR 12·11·07

String Quartet in E-flat Major, Op. 74, "Harp" (1809)
LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn
Died March 26, 1827, in Vienna

Ludwig van Beethoven's Quartet in E-flat Major, Op. 74, was written in the summer and fall of 1809, a difficult time for all the residents of Vienna, which was under attack by the French. (Haydn died during this siege.) The slow introduction that opens the Op. 74 Quartet finds Beethoven in a questioning mood. There are pregnant pauses and a feeling of mystery, but the questions that Beethoven poses are not larger than life, even when they are punctuated by strong chords. After a few dark, wandering moments, the quartet bursts into the sunlight with the four opening chords of the Allegro. This Allegro is playfully inventive, particularly with Beethoven's extensive use of pizzicato, which earned this quartet its nickname, the "Harp." The pizzicati are passed off between the different instruments in a little riff on the opening chords of the Allegro, and they return at key moments in the movement—right before the recapitulation and during the coda, which is a virtuoso display for the first violinist. Despite the drama of the first-violin pyrotechnics, Beethoven chooses to end the movement with humor and yet another playful riff on the opening chords.

The slow movement of this quartet contains one of Beethoven's longest and most *cantabile* melodies. This beautiful melody appears three times, each successive time with gentle variations, and in between these statements are episodes which wander to darker keys, but never too far or for too long. Before the second statement of the theme and at the close of the movement, Beethoven seems to return to his questioning mood. The third movement is a wild scherzo in C Minor, with an even more rambunctious trio in C Major. The last time through the scherzo, Beethoven calls for everything to be played at a whisper, and in this whisper he leads us back to the home key of E flat. The last movement, a set of six variations on a lilting and slightly quirky theme, begins without pause. It is full of humorous contrast, alternating between hearty outbursts of good fun and tender variations on the theme. The music seems to build toward the big climax, but instead, Beethoven ends with a mirthful wink.

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String Quartet in B-flat Major, Op. 130, with the Grosse Fuge in B-flat Major, Op. 133 (1825-26)
LUDWIG VAN BEETHOVEN

The premiere of the B-flat Quartet was given by the ensemble of violinist Ignaz Schuppanzigh, a champion of Beethoven's works in earlier years and the first musician in Austria to undertake public quartet concerts. The B-flat Quartet comprises six movements, balancing profundity and humor. Indeed, both of these sentiments are embodied in the very first page of the quartet, which boldly contrasts a solemn Adagio proclamation with a skittering Allegro strain of Baroque rhythmic vivacity. These two thematic cells together comprise the main theme, and are juxtaposed throughout the movement. A lyrical episode, embellished with the fast scales of the Allegro, provides contrast as a second theme.

The following Presto movement is actually a tiny, quicksilver scherzo that is graceful, witty, and thoughtful all at the same time. Placed as emotional and stylistic foil between this movement and the deeply felt Cavatina is a Danza tedesca (German Dance), whose strict periodic construction, swaying rhythm, and buoyant spirits are much in the popular manner of Beethoven's day. Beethoven here rendered his grand emotion into music of profound simplicity and purity. In but one extraordinary passage, marked *beklemmt* (oppressed), does the first violin break into a kind of anguished free recitative, whose obstreperous rhythm challenges the solemn gait of the lower instruments and threatens to tear the music asunder. The emotion is purged, however, and the violin rejoins its companions to murmur once again the theme of the opening. Beethoven left the question of the quartet's finale unsettled, so that the work may be performed with either the *Grosse Fuge* of the original version or the substitute movement that he completed shortly before his death.

In tonight's performance the quartet is capped by an uncompromisingly difficult, dissonant fugal finale that accounts for more than a third of the work's total length. The title page of the fugue as a separate publication (as Op. 133) describes the piece as *GRANDE FUGUE, tantôt libre, tantôt recherchée* (in part free, in part studied or worked). The interference of the *libre* with the orderly progress of the *recherchée* is fierce and outrageous, but the triumphant resolution of all this conflict is a striking mixture of the exalted and the humorous.

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Anonymous 4's program features "A Medieval Ladymass"—British chant and polyphony in honor of the Virgin Mary and a selection from"American Angels" —the sacred music from the American folk tradition. For further information about this concert, visit pcmsconcerts.org or call PCMS at 215-569-8587.



Renowned for their unearthly vocal blend and virtuosic ensemble singing, the four women who comprise Anonymous 4 combine musical, literary, and historical scholarship with contemporary performance intuition as they create ingeniously designed programs, often interweaving music with poetry and narrative. Anonymous 4 has performed in major cities throughout North America, Europe, and Asia, and is a celebrated regular at major international festivals, including Tanglewood, Wolf Trap, BBC Proms, and the Lucerne International Festival. Its award-winning recordings for Harmonia Mundi USA have sold nearly two million copies worldwide, and have won France's prestigious Diapason d'Or, *Classic CD*'s Disc of the Year for 1996. *Gramophone*'s Editor's Choice for 2000, Italy's Antonio Vivaldi Award for 2001, and *Le Monde de la Musique*'s Choc, among others. *Wolcum Yule*, a 2003 recording, garnered *ClassicsToday.com*'s highest rating and was in *Billboard*'s Classical Top Ten in 2003-04. For two consecutive years (2004 and 2005), Anonymous 4 has been voted one of *Billboard*'s Top Classical Artists of the Year. In the realm of contemporary music, Anonymous 4 tours as the voice of Joan of Arc in *Voices of Light*, an oratorio with silent film, composed by Richard Einhorn. Anonymous 4 and the Chilingirian String Quartet premiered John Tavener's *The Bridegroom*, and included it in their 2002 release *Darkness into Light*. The ensemble commissioned Sir Peter Maxwell Davies to write *A Carnival of Kings*, which it premiered and recorded on *Wolcum Yule*. Anonymous 4 has appeared on a wide range of radio and television programs, including NPR's *All Things Considered*, *Performance Today*, *Weekend Edition*, MPR's *St. Paul Sunday Morning*, WETA's *Millennium of Music*, and Garrison Keillor's *A Prairie Home Companion*. The ensemble has been featured on A&E's *Breakfast With the Arts*, CBS *Sunday Morning*, and Australian ABC's *Access All Areas*, as well as on Discovery Health Channel and Fox News Channel.

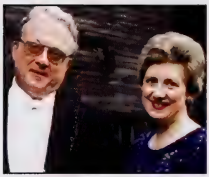
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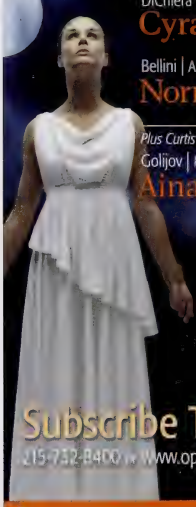
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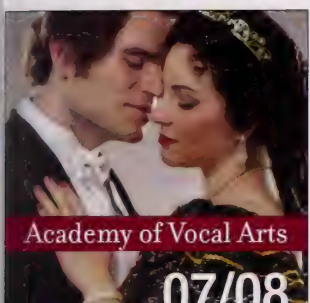
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* * *

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Clifford Roberts
VIOLIN MAKER

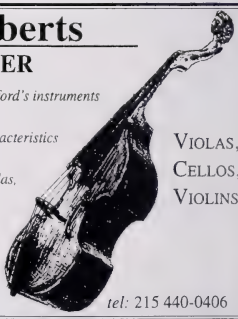
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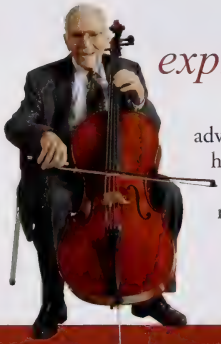
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PCMS WORLD PREMIERES

PCMS's mission includes encouraging gifted composers to expand and enrich the repertoire. To date, PCMS has presented the world premieres of the following works (*denotes one of PCMS's 31 commissions):

Ingrid Arauco	String Quartet No. 2*	Colorado Quartet
Lera Auerbach	String Quartet No. 2	Tokyo Quartet
William Bolcom	Serenata Notturna*	Guarneri Quartet & Richard Woodhams, oboe
Richard Brodhead	Piano Sonata*	Charles Abramovic, piano
Chris Brubeck	Vignettes for Nonet*	Brubeck Brothers Quartet & Guest Winds
Curt Cacioppo	Nayén/Ezgani, Slayer of Monsters*	Emerson Quartet
Robert Capanna	Magic Numbers II: Reflections*	Lydia Artymiw, piano
	Magic Numbers V: Hymns & Dances	Music of Our Time
	Trio No. 6*	Trio di Milano
	Piano Sonata	Jerome Lowenthal, piano
	String Quartet*	Colorado Quartet
	String Quartet No. 2*	Mendelssohn Quartet
Joseph Castaldo	String Quartet*	Vermeer Quartet
Tina Davidson	Bleached Thread, Sister Thread*	Mendelssohn Quartet
Bernard Garfield	Bassoon Quartet No. 3	Daniel Matsukawa, bassoon & Friends
Timothy Greatbatch	Scenes from Brothers Grimm*	TASHI
Jennifer Higdon	String Quartet No. 1*	Windham Quartet
	Scenes From the Poet's Dreams*	Lark Quartet & Gary Graffman, piano
Stephen Jaffe	String Quartet*	Miami Quartet
Leon Kirchner	String Quartet No. 4*	Orion Quartet
Jan Krzywicki	String Quartet*	Colorado Quartet
Yinam Leef	String Quartet No. 2*	Colorado Quartet
Gerald Levinson	Ragamalika	Marcantonio Barone, piano
Philip Maneval	Three Songs from The Princess	Randall Scarlata, baritone, & Charles Abramovic, piano
	Migrations, 30 Poems for Piano	Ignat Solzhenitsyn, piano
	Piano Sonata No. 2	Charles Abramovic, piano
	Sextet for Strings*	Galimir Quartet & Friends
	String Quartet No. 1	Miami Quartet
	String Quartet No. 3*	Chicago Quartet
Nicolas Maw	String Quartet*	Emerson Quartet
Larry Nelson	String Quartet No. 1	Millenium
James Primosch	Sonata - Fantasia	Lambert Orkis, piano
	String Quartet No. 3*	Ying Quartet
Bernard Rands	String Quartet No. 2*	Mendelssohn Quartet
	String Quartet No. 3*	Mendelssohn Quartet
Jay Reise	Four Pictures for Piano	Marc-André Hamelin, piano
George Rochberg	Summer 1990*	Beaux Arts Trio
Gunther Schuller	String Quartet No.4*	Juilliard Quartet
Ralph Shapey	String Quartet No. 10*	Juilliard Quartet
Richard Wernick	Piano Sonata No. 2	Lambert Orkis, piano
	Woodwind Quintet*	Imani Winds
	String Quartet No. 4*	Emerson Quartet
	String Quartet No. 5*	Juilliard Quartet & Benita Valente, soprano
Maurice Wright	Piano Trio*	Yajima-Ni-McDonald Trio

PCMS PRESENTATIONS 1986-2008

For over 20 Seasons, PCMS has been devoted to presenting the leading international chamber music and recital artists of our time, and a rich diversity of works. We are very grateful to all the exceptional performing artists, composers, and lecturers who have appeared and who continue to appear, sharing their musical passions and artistry with audiences from throughout this city and region.

STRING QUARTETS

- Alban Berg Quartet
- American Quartet (4)
- Arditti Quartet (3)
- Artemis Quartet (4)
- Audubon Quartet
- Auryn Quartet
- Bartók Quartet
- Belcea Quartet (2)
- Borodin Quartet (3)
- Borromeo Quartet (3)
- Brentano Quartet (9)
- Carmina Quartet
- Chicago Quartet
- Chilingirian Quartet
- Cleveland Quartet (2)
- Colorado Quartet (8)
- DaPonte Quartet (2)
- Emerson Quartet (15)
- Endellion Quartet
- Galimir Quartet
- Guarneri Quartet (31)
- Hagen Quartett (2)
- Jerusalem Quartet
- Johannes Quartet (9)
- Juilliard Quartet (28)
- Keller Quartet
- Lark Quartet
- Leipzig Quartet (2)
- Magellan Quartet
- Melos Quartet
- Mendelssohn Quartet (11)
- Miami Quartet (7)
- Miró Quartet (3)
- Moscow Quartet (6)
- Muir Quartet (6)
- New Zealand Quartet
- Orion Quartet (17)
- Pacifica Quartet
- Panocha Quartet
- Prazák Quartet
- Ridge Quartet (2)
- Rossetti Quartet (2)
- Shanghai Quartet (3)
- Škampa Quartet (5)
- St. Lawrence Quartet (2)
- St. Petersburg Quartet
- Takács Quartet (7)
- Tokyo Quartet (26)
- Vellinger Quartet
- Vermeer Quartet (10)
- Windham Quartet
- Ying Quartet (5)
- Ysaye Quartet
- Zehetmair Quartet

GUEST ARTISTS WITH STRING QUARTETS

Lydia Artymiw (2)
Jonathan Biss (2)
Timothy Eddy
Claude Frank (2)
Gary Graffman (5)
Clive Greensmith
Heinz Holliger
Hsin-Yun Huang
Kazuhide Isomura
Lilian Kallir (2)
Kim Kashkashian
Ida Kavafian (4)
Joel Krosnick
Jaime Laredo
Ruth Laredo
Cecile Licad
Lee Luvisi
Anthony McGill (3)
Ricardo Morales
Nokuthula Ngwenyama
Anna Polonsky
William Purvis
Cynthia Raim (3)
Samuel Rhodes (3)
Harold Robinson (2)
Sharon Robinson
András Schiff
Sophie Shao
Lucy Shelton
David Shifrin
Yuuko Shiokawa
Wilhelmina Smith
Ignat Solzhenitsyn (3)
David Soyer (11)
Susan Starr
Jean-Yves Thibaudet
Michael Tree (4)
Benita Valente (2)
Peter Wiley (2)
Richard Woodhams (2)
Christian Zacharias

MIXED ENSEMBLES

- The Bach Ensemble
- Beaux Arts Trio (23)
- Borletti-Buitoni Ensemble
  w/ Mitsuko Uchida
- Chamber Music Society of Lincoln Center
- Díaz Trio (2)
  w/ Christoph Eschenbach
- Eroica Trio
- Claude Frank, Hiroko Yajima, & Peter Wiley
- Elizabeth Hainen
  Jeffrey Khaner
  Roberto Diaz
  & David DePeters
- Kalichstein-Laredo-Robinson Trio (6)
  w/ Ricardo Morales
- Mannes Trio (3)
- Musicians From Marlboro (63)
- Ursula Oppens, Mathias Tacke, & Gail Williams
- Opus One

PCMS PRESENTATIONS 1986-2008

SPECIAL ARTISTIC COLLABORATIONS

- Midori, Nobuko Imai, Peter Wiley, & Robert McDonald
- Musicians From Marlboro *40th Anniversary Celebration & 50th Anniversary Celebration*
- Cynthia Raim, Michael Tree, David Jolley, & Katherine Ciesinski
- Cynthia Raim, Arnold Steinhardt, & David Soyer
- Cynthia Raim, Ida Levin, & Peter Stumpf (2)
- Yuuko Shiokawa, Miklós Perényi, & András Schiff
- Guarneri & Tokyo Quartets *PCMS 2001 Gala*
- Mitsuko Uchida, Mark Steinberg, & Peter Stumpf
- Benita Valente, Cynthia Raim, Arnold Steinhardt, & David Soyer
- Benita Valente, William Stone, & David Golub
- Natalie Zhu, Ivan Chan, Che-Hung Chen, & Efe Baltacigil

STRING RECITALS

- Salvatore Accardo & Luis Batlle
- Anner Bylsma
- Kyung-Wha Chung & Peter Frankl
- Tim Fain & Benjamin Hochman
- Pamela Frank & Claude Frank (3)
- Lynn Harrell & Wu Han
- Steven Isserlis & Stephen Hough
- Leila Josefowicz & John Novacek
- Kim Kashkashian & Robert Levin
- Leonidas Kavakos & Péter Nagy
- Soovin Kim & Jeremy Denk (5)
- Young Uck Kim & Peter Serkin
- Young Uck Kim & Christoph Eschenbach
- Jennifer Koh & Reiko Uchida
- Mark Kosower & Jee-Won Oh
- Joan Kwuon & André Previn
- Jaime Laredo & Stephanie Brown
- Jaime Laredo & Leon Fleisher
- Cho-Liang Lin & André-Michel Schub
- Antonio Meneses & Menahem Pressler
- Midori & Robert McDonald (3)
- Viktoria Mullova & Charles Abramovic (2)
- Miklós Perényi & András Schiff
- Heinrich Schiff & Garrick Ohlsson
- Gil Shaham & Akira Eguchi
- Gil Shaham & Göran Söllscher
- Nadja Salerno-Sonnenberg & Anne-Marie McDermott
- David Soyer & Seymour Lipkin
- Scott St. John & Anna Polonsky
- Christian Tetzlaff (3) & Lars Vogt (2) & Alexander Lonquich
- Jan Vogler & Louis Lortie
- Nikolaj Znaider & Robert Kulek

PIANO RECITALS

- Pierre-Laurent Aimard
- Edward Aldwell
- Piotr Anderszewski
- Lydia Artymiw
- Lydia Artymiw & Cynthia Raim w/Don Liuzzi & Michael Bookspan
- Emanuel Ax (5)
- Marcantonio Barone (2)
- Leon Bates
- Malcolm Bilson
- Jonathan Biss
- Yefim Bronfman (3)
- Shura Cherkassky (2)
- Arnaldo Cohen (4)
- Imogen Cooper
- Jeremy Denk (4)
- Philippe Entrement
- Vladimir Feltsman (2)
- Rudolf Firkušny
- Leon Fleisher
- Claude Frank (3)
- Bruno Leonardo Gelber
- Richard Goode (15)
- Gary Graffman (2)
- Horacio Gutiérrez
- Marc-André Hamelin (3)
- Mieczyslaw Horszowski (2)
- Stephen Hough
- Eugene Istomin
- Stephen Kovacevich
- Anton Kuerti (4)
- Han-Chien Lee
- Elisabeth Leonskaja
- Seymour Lipkin (2)
- Louis Lortie
- Radu Lupu (4)
- Lee Luvisi
- Ivan Moravec (2)
- Olli Mustonen
- Garrick Ohlsson (5)
- Murray Perahia (2)
- Cynthia Raim (3)
- András Schiff (4)
- Peter Serkin (8)
- Russell Sherman (2)
- Ignat Solzhenitsyn (4)
- Jean-Yves Thibaudet
- Dubravka Tomsic
- Mitsuko Uchida (3)
- Mihaela Ursuleasa
- Christian Zacharias (2)
- Natalie Zhu
- Krystian Zimerman (2)

VOCAL RECITALS

- John Aler
- Roberta Alexander
- Thomas Allen (3)
- Elly Ameling (2)
- Arleen Auger
- Juliane Banse
- Olaf Bär
- Hildegard Behrens
- Stephanie Blythe (3)
- Barbara Bonney
- Ian Bostridge
- Joyce DiDonato
- Elizabeth Futral
- Stephan Genz
- Anthony Dean Griffey
- Matthias Goerne
  & Christoph Eschenbach (2)
- Monica Groop (2)
- Nathan Gunn
- Håkan Hagegård (2)
- Thomas Hampson
- Barbara Hendricks (2)
- Robert Holl (2)
- Wolfgang Holzmair (2)
- Marjana Lipovëek
- Dame Felicity Lott
- Dame Felicity Lott
  & Ann Murray
- Dame Felicity Lott
  & Angelika Kirchschlager
- Aprile Millo
- Kurt Moll
- Tamara Mumford
- Heidi Grant Murphy (2)
- Ewa Podles (4)
- Matthew Polenzani
- Christoph Prégardien (3)
- Hermann Prey
- Florence Quivar (2)
- Dorothea Röschmann
  & Ian Bostridge
- Theresa Santiago
- Randall Scarlata
  & Hyunah Yu
- Peter Schreier
- Mitsuko Shirai (3)
- Marietta Simpson (2)
- Elisabeth Söderström
- Ruth Ann Swenson
- Sanford Sylvan (2
- Dawn Upshaw (2)
- Benita Valente (2)
- José Van Dam
- Frederica von Stade

NEW MUSIC

- 20th Century String Quartet
  Retrospective (3)
- Charles Abramovic
- Arditti Quartet (3)
- Chicago Quartet,
  Hyunah Yu, Randall
  Scarlata, & Charles
  Abramovic
  (Music of Maneval)
- Colorado Quartet
- Colorado Quartet,
  Scott St. John,
  & Marcantonio Barone
  (Music of Rochberg)
- George Crumb's 65th
  Birthday Concert
- Festival of Philadelphia
  Composers
- Fireworks Ensemble
- Juilliard Quartet
- Ida Levin
  & Jeremy Denk
- Soovin Kim
  & Jeremy Denk
- Mannes Trio
- Mendelssohn Quartet
  w/Kim Kashkashian
  & Timothy Eddy
- Meridian Arts Ensemble
- Diane Monroe
- Music of Our Time
- Network for New Music,
  American Quartet,
  & Randall Scarlata
- Network for New Music
  & Lucy Shelton
- NEXUS
- Ursula Oppens,
  Mathias Tacke,
  & Gail Williams
- Orchestra 2001
- Lambert Orkis
- Peter Serkin
- Settlement Contemp. Players
- Ignat Solzhenitsyn
- David Starobin
  w/Jon Humphrey
- Voices of Our Time
- Hiroko Yajima, Harumi
  Rhodes, Samuel Rhodes,
  Marcy Rosen,
  Gilbert Kalish,
  & Donald MacCourt

JAZZ/CROSS-OVER ARTISTS

- Bolcom & Morris (13)
- Brubeck Brothers Quartet
- Uri Caine & Friends (2)
- Regina Carter Quintet (2) *
- Chick Corea & Origin
- Cyrus Chestnut Trio
- Buddy DeFranco Quartet
- Nnenna Freelon (2) *
- Kenny Garrett Quartet *
- Jimmy Heath Quintet
- Roy Hargrove Quintet *
- Joe Lovano Quartet (2) *
- Pat Martino Trio *
- Christian McBride Band
- Marian McPartland Trio (2)
- Mulgrew Miller Trio *
- Danilo Perez Trio
- The Persuasions
- Odean Pope Quartet *
- Quartetto Gelato
- Joshua Redman Quartet
- Max Roach Quartet
- Richard Stoltzman & Friends
- Billy Taylor Trio (2)
- McCoy Tyner Trio (4) *
- Uptown Quartet
- John Williams

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- Anonymous 4
- Arditti Quartet (2)
- AVA Ensemble (2)
- Julianne Baird
- Marcantonio Barone (3)
- Leon Bates
- Borletti-Buitoni Ensemble
- Uri Caine Quintet
- Colorado Quartet (2)
- Diaz Trio
  w/Christoph Eschenbach
- Aaron Copland's 100th
  Birthday Concert

PCMS PRESENTATIONS 1986-2008

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- Curtis Chamber Orchestra (8)
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  - w/Leon Fleisher
  - w/Jaime Laredo
  - w/Jaime Laredo & Jennifer Koh
  - w/ Anthony McGill
  - w/Otto-Werner Mueller & Soovin Kim
  - w/Peter Oundjian & Rieko Aizawa
  - w/Joseph Silverstein
- Curtis Opera Theatre (3)
- Jeremy Denk
- ECCO
- Fireworks Ensemble
- Matthias Goerne
- Elizabeth Hainen, Jeffrey Khaner, Roberto Diaz, & David DePeters
- Marc-André Hamelin (3)
- Imani Winds
- Juilliard Quartet
- Kim Kashkashian & Robert Levin
- Jeffrey Khaner & Wolfgang Sawallisch
- Soovin Kim (2) & Jeremy Denk
- Mark Kosower & Jee-Won Oh
- Joel Krosnick & Gilbert Kalish
- Ida Levin & Jeremy Denk
- Soovin Kim & Jeremy Denk
- Mannes Trio
- Ruth Laredo
- Han-Chien Lee
- Jerome Lowenthal
- Meng-Chieh Liu
- Leon McCawley
- Albert McNeil Jubilee Singers
- Meridian Arts Ensemble
- Edgar Meyer
- Miami Quartet
- Millennium
- Music of Our Time
- NEXUS
- Erez Ofer & Wolfgang Sawallisch
- Ursula Oppens, Mathias Tacke, & Gail Williams
- Lambert Orkis
- Eric Owens (2)
- The Philadelphia Singers (3)
- Piffaro w/Matthew Glandorf
- Quartetto Gelato
- Paula Robison & Eliot Fisk
- Cynthia Raim
- Ned Rorem's 75th Birthday Concert
- Charles Rosen
- Scott St. John & Rieko Aizawa
- Peter Serkin, Marcantonio Barone, Hyunah Yu, & Brentano Quartet
- Marietta Simpson
- Peter Stumpf
- Temple University Concert Choir (4)
  - w/Philomel
  - w/Marietta Simpson
  - w/Marietta Simpson & Eric Owens
  - w/ William Stone
- Mikhail Yanovitsky
- Natalie Zhu, Ivan Chan, Che-Hung Chen, & Efe Baltacigil

WOODWIND ARTISTS

- Imani Winds (3)
- David Jolley & Natalie Zhu
- Jeffrey Khaner & Charles Abramovic
- Jeffrey Khaner & Wolfgang Sawallisch
- Daniel Matsukawa & Divertimento
- Anthony McGill & Natalie Zhu
  - w/David Soyer (2)
- MET Opera Players
- Christopher Millard, Camille Churchfield, & Lydia Artymiw
- Ricardo Morales & Natalie Zhu (2)
  - w/Soovin Kim
  - w/Efe Baltacigil
- Michael Parloff & Divertimento
- Phila. Orchestra Winds
- Paula Robison & Jeremy Denk
- Paula Robison (2) & Eliot Fisk
- David Shifrin, Milan Turkovic, & Shai Wosner
- Radovan Vlatkovic, Hyunah Yu, & Ieva Jokubaviciute
- Windscape

VOCAL ENSEMBLES

- Anonymous 4 (7)
- AVA Ensemble (2)
- Curtis Opera Theatre (3)
- Albert McNeil Jubilee Singers
- The Philadelphia Singers (3)
- Temple University Concert Choir (5)
  - w/Philomel
  - w/Marietta Simpson
  - w/Marietta Simpson & Eric Owens
  - w/William Stone
- Trio Mediæval (2)
- Waverly Consort (2)

GUITARISTS

- Eliot Fisk (2) & Paula Robison
- Sharon Isbin
  - w/John Aler
- Sharon Isbin
  - w/Gaudencio de Mello
- Emanuele Segre
- Jason Vieaux (3)
- John Williams (2)
  - w/John Etheridge
- David Starobin
  - w/Jon Humphrey
  - w/Patrick Mason & Daniel Druckman

PHILADELPHIA MUSEUM OF ART SERIES

Hosted by the Philadelphia Museum of Art

- Jonathan Biss
- Anner Bylsma
- DaPonte Quartet
- Jeremy Denk
- Tim Fain & Benjamin Hochman
- Imani Winds (2) w/Gilbert Kalish
- Jeffrey Khaner & Charles Abramovic
- Jennifer Koh (2) & Reiko Uchida
- Meridian Arts Ensemble
- Diane Monroe
- Elizabeth Pitcairn & Marcantonio Barone
- Scott St. John & Anna Polonsky
- Randall Scarlata & Ken Noda
- Emanuele Segre
- Mihaela Ursuleasa
- Jason Vieaux (3)
- Hyunah Yu & Anna Polonsky

AMERICAN PHILOSOPHICAL SOCIETY SERIES

- Thomas Allen
- Meredith Arwady
- Belcea Quartet
- Jeremy Denk (2)
- Divertimento
- Claude Frank Hiroko Yajima & Peter Wiley
- Elizabeth Hainen, Jeffrey Khaner, Roberto Diaz, & David DePeters
- Soovin Kim & Jeremy Denk
- Anton Kuerti
- Ida Levin, Cynthia Raim & Peter Stumpf
- Mannes Trio
- Ricardo Morales, Natalie Zhu, & Efe Baltacigil
- Tamara Mumford & Ken Noda
- Musicians from Marlboro (2)
- Seymour Lipkin
- New Zealand Quartet
- Cynthia Raim
- Musicians From Ravinia's Steans Institute
- Paula Robison & Eliot Fisk
- Russell Sherman
- David Shifrin, Milan Turkovic, & Shai Wosner
- Radovan Vlatkovic, Hyunah Yu & Ieva Jokubaviciute
- Hyunah Yu, Randall Scarlata & Ken Noda
- Natalie Zhu, Ivan Chan, Che-Hung Chen, & Efe Baltacigil

FLEISHER ART MEMORIAL SERIES

Co-sponsored by the Samuel S. Fleisher Art Memorial

- Edward Aldwell (6)
- Jonathan Biss
- Jeremy Denk (2)
- Divertimento (3)
- Elizabeth Hainen & Soovin Kim
- Johannes Quartet (3)
- David Jolley & Natalie Zhu
- Mark Kosower & Jee-Won Oh
- Soovin Kim (2)
- Soovin Kim & Jeremy Denk (3)
- Han-Chien Lee
- Daniel Matsukawa & Divertimento
- Daniel Matsukawa w/ Lisa Lambert, Burchard Tang, Yumi Kendall
- Anthony McGill & Natalie Zhu w/David Soyer (2)
- Ricardo Morales & Natalie Zhu w/Soovin Kim
- Tai Murray & Gilles Vonsattel
- Clancy Newman & Noreen Cassidy-Polera
- Nokuthula Ngwenyama & Meng-Chieh Liu
- Michael Parloff & Divertimento
- Anna Polonsky
- Cynthia Raim
- Paula Robison & Jeremy Denk
- Randall Scarlata & Ken Noda
- David Soyer & Natalie Zhu
- Peter Stumpf (5) & Jeremy Denk
- Benita Valente & Lydia Artymiw
- Natalie Zhu (2)

ONE-COMPOSER CONCERTS

- Isaac Albeniz
- Johann Sebastian Bach (21)
- Samuel Barber
- Bela Bartók (2)
- Ludwig van Beethoven (29)
- Johannes Brahms (7)
- Frédéric Chopin (2)
- Aaron Copland
- George Crumb
- Antonin Dvořák (2)
- George Frideric Handel
- Franz Joseph Haydn
- Paul Hindemith
- Charles Ives
- Franz Liszt
- Gustav Mahler
- Philip Maneval
- Wolfgang Amadeus Mozart
- Felix Mendelssohn
- Maurice Ravel
- Ned Rorem
- George Rochberg
- Franz Schubert (6)
- Robert Schumann
- Dmitri Shostakovich
- Hugo Wolf

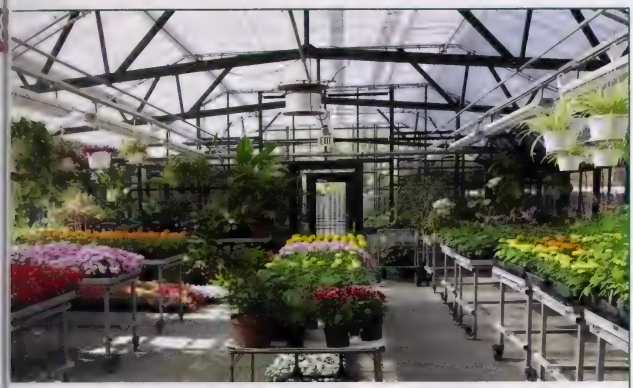
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MASTER CLASSES

- Edward Aldwell
- Thomas Allen (3)
- American Quartet
- Arditti Quartet (2)
- Lydia Artymiw
- Marcantonio Barone
- Leon Bates
- Beaux Arts Trio
- Borromeo Quartet (2)
- Brentano Quartet (3)
- Malcolm Bilson
- Stephanie Blythe
- Barbara Bonney
- Arnaldo Cohen (2)
- Divertimento
- Emerson Quartet (9)
- Eliot Fisk
- Leon Fleisher
- Claude Frank (3)
- Pamela Frank (5)
- Nnenna Freelon (2)
- Kenny Garrett
- Richard Goode (8)
- Nathan Gunn
- Guarneri Quartet
- Håkan Hagegård
- Roy Hargrove
- Jimmy Heath
- Wolfgang Holzmair (2)
- Imani Winds (2)
- Kazuhide Isomura & Clive Greensmith
- Johannes Quartet (6)
- Joseph Kalichstein
- Gilbert Kalish
- Kim Kashkashian
- Ida Kavafian
- Joel Krosnick & Gilbert Kalish
- Anton Kuerti (2)
- Ida Levin (5)
- Joe Lovano (3)
- Jerome Lowenthal
- Pat Martino
- Christian McBride
- Anthony McGill (2)
- Mendelssohn Quartet
- Meridian Arts Ensemble
- Edgar Meyer
- Miami Quartet (6)
- Midori
- Mulgrew Miller
- Aprile Millo
- Miró Quartet (2)
- Diane Monroe (2)
- Ricardo Morales (2)
- Muir Quartet (4)
- Heidi Grant Murphy
- Orion Quartet (4)
- Michael Parloff
- Danilo Perez
- The Persuasions
- Matthew Polenzani
- Odean Pope
- Menahem Pressler (2)
- Joshua Redman
- Max Roach
- Paula Robison (2)
- St. Lawrence Quartet
- Nadja Salerno-Sonnenberg
- Peter Schreier
- Russell Sherman (2)
- Mitsuko Shirai (2)
- Marietta Simpson (2)
- David Soyer (2)
- Arnold Steinhardt
- Richard Stoltzman
- Ruth Ann Swenson
- Takács Quartet (2)
- Billy Taylor
- Steven Tenenbom
- Michael Tree (2)
- McCoy Tyner (3)
- Benita Valente
- Vermeer Quartet (3)
- Radovan Vlatkovic
- Windscape
- Ying Quartet
- Christian Zacharias

LECTURERS

- Bruce Adolphe
- Christine Anderson (2)
- Lydia Artymiw
- Richard Brodhead (2)
- David Cannata (2)
- Robert Capanna (7)
- Mary Carrothers
- Wayne Conner (35)
- George Crumb
- Donald Dillard
- David Dubal (19)
- Cori Ellison (7)
- Mary Ann Feldman (9)
- David Finko
- Cynthia Folio (2)
- Lukas Foss
- Richard Freedman (12)
- David Golub
- Paul Horsley
- Bernard Jacobson (9)
- Michael Klein (4)
- Steven Kreinberg (8)
- Jan Krzywicki (5)
- Gerald Levinson
- David Ludwig (5)
- Karl Middleman
- James Primosch (3)
- Robert Rimm (2)
- George Rochberg
- Charles Rosen
- Melinda Wagner
- Daniel Webster
- Richard Wernick (18)
- Dr. Stephen Willier (2)
- Maurice Wright (2)



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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Twenty-Third Student Recital
Monday, December 10 at 8 p.m.
Field Concert Hall

Sextet from *Capriccio*, Op. 85 — Richard Strauss (1864–1949)

Bella Hristova, violin
Joel Link, violin
Roberto Díaz, viola
Vicki Powell, viola
Margo Tatgenhorst Drakos, cello
Yu-Wen Wang, cello

Concerto for Viola and Orchestra — Béla Bartók (1881–1945)

Moderato
Adagio religioso
Allegro vivace

Sang Hyun Mary Yong, viola
Hugh Sung, piano

INTERMISSION

***Verklärte Nacht*, Op. 4** Arnold Schoenberg
(1874–1951)

Bella Hristova, violin
Joel Link, violin
Roberto Díaz, viola
Vicki Powell, viola
Margo Tatgenhorst Drakos, cello
Yu-Wen Wang, cello

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Recitals are professionally recorded for educational use and possible broadcast.

Performers

Bella Hristova from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2003.

Joel Link from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Vicki Powell from Madison, Wisc., is a student of Roberto Díaz and entered Curtis in 2006.

Yu-Wen Wang from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Sang Hyun Mary Yong from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Roberto Díaz (Viola '84), president, faculty

Margo Tatgenhorst Drakos (Violoncello '99)

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

The Beethoven Op. 95 Project
A schoolwide study of Beethoven and his String Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso")

Lecture and Demonstration—A Musical Diagnosis: Tourette's Syndrome and Beethoven's Quartet No. 11 in F minor, Op. 95
Tuesday, December 11 at 8 p.m.
Field Concert Hall

All-Beethoven Program
Wednesday, December 12 at 8 p.m.
Field Concert Hall

Beethoven String Quartets
Sunday, December 16 at 8 p.m.
Field Concert Hall

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Season

The Beethoven Op. 95 Project

A schoolwide study of Beethoven and his
String Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso")

◆

Lecture and Demonstration
A Musical Diagnosis: Tourette's Syndrome and Beethoven's Quartet No. 11 in F minor, Op. 95
Tuesday, December 11 at 8 p.m.
Field Concert Hall

Twenty-Fourth Student Recital
All-Beethoven Program
Wednesday, December 12 at 8 p.m.
Field Concert Hall

Twenty-Sixth Student Recital
Beethoven String Quartets
Sunday, December 16 at 8 p.m.
Field Concert Hall

Next Semester
The Curtis Symphony Orchestra conducted by Alan Gilbert in Mahler's transcription of Op. 95
Monday, February 11 at 8 p.m.
Verizon Hall
Tuesday, February 12 at 8 p.m.
Carnegie Hall

The Curtis Institute of Music

Roberto Díaz, President

A Quartet for 160

Adapted from *Overtones*, Fall 2007

One of Curtis's special qualities has always been its intimacy. Social encounters are easy among our 160 students, who share a common focus on music and constantly cross paths. And yet the demands of rehearsals, lessons, and classes can take them in diverse directions, each student following a highly tailored course of study. Meeting the demands immediate to one's own instrument and repertoire can make it difficult to step back and approach the art form in a holistic way.

As we approached the new school year, we wondered how we might unite the student body around a single musical endeavor, prompting new and meaningful conversations among our young instrumentalists, singers, composers, and conductors. What if we could take all our students on a common journey with relevance to all, culminating in performance?

Of course there is no one work in which all our students could perform; we could accommodate a symphony orchestra and twenty-five singers—but the fifteen or so pianists, four organists, six composers, and four conductors might pose a problem of proportion, not to mention staging! Instead we posed the question more broadly. Might we study a work not just through performance, but also in the classroom? Might our Musical Studies and Liberal Arts courses approach the chosen score and related works through analysis and through their cultural context?

Choosing a composer was surprisingly easy. Beethoven came immediately to mind: a creator of significance in all musical forms; a great thinker, whose eloquent letters and conversation books testified to his complex inner life; and a tireless worker, who left behind laborious musical sketches that provide enlightening clues to his creative process. Beethoven, of course. But what work?

We settled—paradoxically, perhaps—on a string quartet. Beethoven's quartets are a world in themselves, fruitful for chamber music study but also for analysis. And his forward-looking,

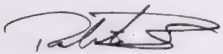
experimental String Quartet, Op. 95 ("Quartetto serioso"), offers special opportunities. Op. 95 inspired a transcription for large string orchestra by Gustav Mahler, born a century later into a very different age and interpretive tradition. Mahler saw symphonic scale in this quartet, and his homage transforms the piece.

This core idea has taken shape as our Beethoven Op. 95 project. Each string chamber group has rehearsed Op. 95 this semester. This fall all of our string students are gaining an understanding of Op. 95 from the inside out—as chamber music. Next it will be time for a fresh look, as orchestra rehearsals begin for the February concert, which includes the Mahler transcription.

Meanwhile, Op. 95 features as a subject for analysis in a Musical Studies course dedicated to Beethoven. Several Liberal Arts electives honed in on Beethoven's letters. A guest lecture by the composer Bruce Adolphe will shed light on the questing mind behind this magnificent work.

As our students probe deeply into one of the most expansive minds in music, they'll have a platform for both formal classroom discussions and informal, lively dialogues of their own. These will be a highlight of our fall and winter months. This week—leading up to the composer's birthday, December 16—the circle widens as our friends and our student recital audiences hear student quartets playing Op. 95 and other students performing music by Beethoven.

Then, in February, larger audiences will join us in Verizon and Carnegie halls as the Curtis Symphony Orchestra performs the "Quartetto serioso" as re-imagined by Mahler, under the direction of Alan Gilbert ('92). Those performances will contain the efforts not only of the string players we see on stage, but of all our students who have contributed to an animated and rich discussion.



Roberto Díaz, *President*

The Curtis Institute of Music

Roberto Díaz, President

Lecture and Demonstration
Tuesday, December 11 at 8 p.m.
Field Concert Hall

◆

A Musical Diagnosis: Tourette's Syndrome and Beethoven's Quartet No. 11 in F minor, Op. 95

Beethoven's Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso"), seems to suffer from Tourette's Syndrome. The organic nature and realistic drama of Beethoven's musical structures are revealed in this comic probe of a quartet as if it were a living organism. Other metaphors are tried on for size, including composition as cell biology, mutations and all.

Bruce Adolphe, lecturer

Excerpts from
Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso")

Sylvia Kim, violin
Shanshan Yao, violin
Philip Kramp, viola
Abraham Feder, cello

◆

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Lecturer and Performers

Bruce Adolphe has been the resident lecturer of the Chamber Music Society of Lincoln Center since 1992 and the comic keyboard quizmaster of Performance Today's *Piano Puzzlers* on public radio since 2003. A composer who has written music for Itzhak Perlman, Yo-Yo Ma, the Brentano Quartet, the Beaux Arts Trio, the Orpheus Chamber Orchestra, and many others, Mr. Adolphe is also the author of three books on music, and has been a featured commentator on *Live from Lincoln Center* Television.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Sylvia Kim from Boca Raton, Fla., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2005.

Philip Kramp from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Twenty-Fourth Student Recital
Wednesday, December 12 at 8 p.m.
Field Concert Hall

◆

Drei Equale, WoO 30 — Ludwig van Beethoven (1770–1827)
Andante
Poco adagio
Poco sostenuto

Achilles Liarmakopoulos, trombone
Samuel Schlosser, trombone
Ryan Seay, trombone
Blair Bollinger, trombone

Arietta assai seriosa, "L'amante impatiente":
"Che fa il mio bene?" Op. 82, No. 4
"La partenza," WoO, 124
"Hoffnung": "Dimmi, ben mio, che m'ami," Op. 82, No. 1
"In questa tomba oscura," WoO, 133

DeAndre Simmons, bass-baritone
Susan Nowicki, piano

(Texts and traslations follow performer listing.)

Sonata No. 3 in E-flat major, Op. 12, No. 3

Allegro con spirito
Adagio con molt' espressione
Rondo: Allegro molto

Elizabeth Fayette, violin
Andrew Tyson, piano

***Fidelio*, selections**

"Hat man nicht auch Gold beineben"

DeAndre Simmons, bass-baritone
Susan Nowicki, piano

"Jetzt, Schätzchen, jetzt sind wir allein"

Ashley Thouret, soprano
Jason Coffey, tenor
Susan Nowicki, piano

"O wär ich schon mit dir vereint"

Ashley Thouret, soprano
Susan Nowicki, piano

"Mir ist so wunderbar"

Ashley Thouret, soprano
Allison Sanders, mezzo-soprano
Jason Coffey, tenor
DeAndre Simmons, bass-baritone
Susan Nowicki, piano

INTERMISSION

Sonata No. 8 in G major, Op. 30, No. 3

Allegro assai
Tempo di minuetto, ma molto moderato e grazioso
Allegro vivace

Benjamin Beilman, violin
Pallavi Mahidhara, piano

***An die ferne Geliebte*, Op. 98**

Auf dem Hügel sitz ich spähend
Wo die Berge so blau
Leichte Segler in den Höhen
Diese Wolken in den Höhen
Es kehret der Maien
Nimm sie hin denn diese Lieder

Dominic Armstrong, tenor
Susan Nowicki, piano

◆

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◆

Coach

Sonata No. 8 was prepared by Ignat Solzhenitsyn.

Performers

Dominic Armstrong from Kirksville, Mo., is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Benjamin Beilman from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Jason Coffey from Allendale, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Achilles Liarmakopoulos from Athens is a student of Nitzan Haroz and entered Curtis in 2006.

Pallavi Mahidhara from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Allison Sanders from Memphis is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Samuel Schlosser from Seattle is a student of Nitzan Haroz and entered Curtis in 2007.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

DeAndre Simmons from San Diego is a student of Joan Patenaude-Yarnell and entered Curtis in 2005.

Ashley Thouret from Toronto is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Andrew Tyson from Durham, N.C., is a student of Claude Frank and entered Curtis in 2005.

Blair Bollinger (Trombone '86), faculty

Susan Nowicki, opera and voice coach

Texts and Translations

Arietta assai seriosa, "L'amante impatiente": "Che fa il mio bene?" Op. 82, No. 4 ("The Impatient Lover")

Text by Pietro Metastasio

Che fa, che fa il mio bene?
Perché, perché non viene?
Vedermi vuole languir
Così, così, così!
Oh come è lento nel corso il sole!
Ogni momento mi sembra un dì!

What is my love doing?
Why does he not come?
Does he wish to see me languish
Like this?
Oh, how slowly the sun takes its course!

Che fa, che fa il mio bene?
Perché, perché non viene?
Vedermi vuole languir
Così, così, così!

Each moment seems like a day to me!
What is my love doing?
Why does he not come?
Does he wish to see me languish
Like this?

Translation ©1993 by Kenneth Chalmers, courtesy of Decca

"La partenza," WoO 124 ("Parting")

Text by Pietro Metastasio

Ecco quel fiero istante!
Nice, mia Nice, addio!
Come vivrò, ben mio,
Così lontan da te?

Now comes the painful instant
Nice, my Nice, goodbye,
How can I live, my love
So far away from you?

Io vivrò sempre in pene,
Io non avrò più bene,
E tu, chi sa se mai
ti sovverrai di me?

My life will be a burden
Without any happiness
And you, who knows if ever
You will remember me?

Translation ©2003 by Johann Gaitzsch from recmusic.org

"Hoffnung": "Dimmi, ben mio, che m'ami," Op. 82, No. 1 ("Hope")

Text anonymous

Dimmi, ben mio, che m'ami,	Tell me, my darling, that you love me,
Dimmi che mia tu sei.	Tell me that you are mine,
E non invidio ai Dei	And I shall not envy the gods
La lor' divinità!	Their divinity!
Con un tuo sguardo solo,	With one single glance,
Cara, con un sorriso	Darling, with a smile
Tu m'apri il paradiso	You open a paradise
Di mia felicità!	Of happiness for me!

Translation ©1993 by Kenneth Chalmers, courtesy of Decca

"In questa tomba oscura," WoO 133 ("In this dark tomb")

Text by Giuseppe Carpani

In questa tomba oscura	In this dark tomb
lasciami riposar;	let me lie;
quando vivevo, ingrata,	you should have thought of me
dovevi a me pensar.	when I was alive, you ingrate.
Lascia che l'ombre ignude	At least leave naked spectres
godansi pace almen	to enjoy their peace
e non, e non bagnar mie ceneri	and do not bathe their ashes
d'inutile velen.	with futile venom.

Translation © by Emily Ezust from recmusic.org

From *Fidelio*

Text by Joseph Ferdinand von Sonnleithner, Stefan von Breuning, and Georg Friedrich Treischke

"Hat man nicht auch Gold beineben"

ROCCO

Hat man nicht auch Gold beineben,
Kann man nicht ganz glücklich sein;
Traurig schleppt sich fort das Leben,
Mancher Kummer stellt sich ein.
Doch wenns in der Tasche fein klingelt und rollt,
Da hält man das Schicksal gefangen,
Und Macht und Liebe verschafft dir das Gold
Und stillet das kühnste Verlangen.
Das Glück dient wie ein Knecht für Sold,
Es ist ein schönes Ding, das Gold.
Wenn sich nichts mit nichts verbindet,
Ist und bleibt die Summe klein;
Wer bei Tisch nur Liebe findet,
Wird nach Tische hungrig sein.
Drum lächle der Zufall euch gnädig und hold
Und segne und lenk euer Streben;
Das Liebchen im Arme, im Beutel das Gold,
So mögt ihr viel Jahre durchleben.
Das Glück dient wie ein Knecht für Sold,
Es ist ein mächtig Ding, das Gold.

Unless there is gold to live on,
Quite happy you will never be;
Sadly life will carry on,
Many a sorrow will set in.
But if it tinkles and rolls in your pockets,
You will have Fate at your mercy,
And gold will provide you with power and love,
Will quiet your boldest desires.
You pay for luck to serve you well,
It is a wonderful thing, gold.
If nought and nought is put together,
The total is and will be small;
If you find only love at table,
You'll be hungry afterwards.
So may fortune prove to you gracious and kind
And bless and guide your striving;
Your beloved at your side, gold in your purse,
For many a year you may live thus.
You pay for luck to serve you well,
It is a mighty thing, gold.

"Jetzt, Schätzchen, jetzt sind wir allein"

JAQUINO

Jetzt, Schätzchen, jetzt sind wir allein,
Wir können vertraulich nun plaudern.

Now, Sweetheart, at last we are alone,
Let us have a quiet chat now.

MARZELLINE

Es wird ja nichts Wichtiges sein,
Ich darf bei der Arbeit nicht zaudern.

It cannot be all that important,
I must go on with my work.

JAQUINO

Ein Wörtchen, du Trotzige, du!

One word, you obstinate girl!

MARZELLINE

So sprich nur, ich höre ja zu.

Go on then, I'm listening to you.

JAQUINO

Wenn du mir nicht freundlicher blickest, So bring ich kein Wörtchen hervor.

If you don't look friendlier at me, I shall not be able to talk.

MARZELLINE

Wenn du dich nicht in mich schickest,
Verstopf ich mir vollends das Ohr.

Put up with me as I am, or else I shan't listen at all.

JAQUINO

Ein Weilchen nur höre mir zu,
Dann lass' ich dich wieder in Ruh.

One minute, please, hear what I say,
Thereafter I'll leave you in peace.

MARZELLINE

So hab ich denn nimmermehr Ruh;
So rede, so rede nur zu.

You never will leave me in peace;
Let hear me what you've got to say.

JAQUINO

Ich habe zum Weib dich gewählet,
Verstehst du?

I've chosen you for my wife,
You understand?

MARZELLINE

Das ist ja doch klar.

This is quite clear.

JAQUINO

Und, wenn mir dein Jawort nicht fehlet,
Was meinst du?

And if you did only consent—
You follow?

MARZELLINE

So sind wir ein Paar.

We're husband and wife.

JAQUINO

Wir könnten in wenigen Wochen—

We could within very few weeks—

MARZELLINE

Recht schön, du bestimmst schon die Zeit.

How nicely you've worked it all out.

JAQUINO

Zum Henker, das ewige Pochen!

To Hell with this continuous knocking!

MARZELLINE

So bin ich doch endlich befreit!

At last he will leave me in peace!

JAQUINO

Da war ich so herrlich im Gang,
Und immer entwischt mir der Fang.

I was getting along so nicely,
Again she has slipped through my net.

MARZELLINE

Wie macht seine Liebe mir bang,
Wie werden die Stunden mir lang.
Ich weiss, dass der Arme sich quälet,
Es tut mir so leid auch um ihn!
Fidelio hab ich gewählet,
Ihn lieben ist süsser Gewinn.

His love, how sad it makes me,
The hours seem never to end.
I know that the poor devil suffers
And I am so sorry for him.
Fidelio's the one I have chosen,
To love him makes my life happy.

JAQUINO

Wo war ich?—Sie sieht mich nicht an.

Where was I?—She's looking away.

MARZELLINE

Da ist er—er fängt wieder an.

Here he is—he'll start it again.

JAQUINO

Wann wirst du das Jawort mir geben?
Es könnte ja heute noch sein.

When will you give me your consent?
It easily could be today.

MARZELLINE

O weh! Er verbittert mein Leben.
Jetzt, morgen und immer, nein!

Oh dear! He embitters my life.
Once and for ever, no!

JAQUINO

Du bist doch wahrhaftig von Stein!
Kein Wünschen, kein Bitten
geht ein.

Your heart is as hard as a stone!
Unmoved by my wishes, my
prayers.

MARZELLINE

Ich muss ja so hart mit ihm sein,
Er hofft bei dem mindesten Schein.

I must be so cruel with him,
Not give him a glimmer of hope.

JAQUINO

So wirst du dich nimmer bekehren?
Was meinst du?

Is there nothing that would change
your mind? Do tell me!

MARZELLINE

Du könntest nun gehn.

Please, leave me alone.

JAQUINO

Wie? Dich anzusehn willst du mir
wehren? Auch das noch?

To look at you, you can't forbid me,
Or will you?

MARZELLINE

So bleibe hier stehn!

Stay here, if you want to!

JAQUINO

Du hast mir so oft doch
versprochen—

How often you've given your
promise—

MARZELLINE

Versprochen? Nein, das geht zu
weit!

My promise? No, this goes too far!

JAQUINO

Zum Henker, das ewige Pochen!

To Hell with this continuous
knocking!

MARZELLINE

So bin ich doch endlich befreit!

At last he will leave me in peace!

JAQUINO

Es ward ihr im Ernste schon bang,
Wer weiss, ob es mir nicht
gelang.

She really seemed quite concerned,
Who knows, I might win her at
last.

MARZELLINE

Das ist ein willkommener Klang,
Es wurde zu Tode mir bang.

How welcome this sound is to me,
I almost got frightened to death.

"O wär ich schon mit dir vereint"

MARZELLINE

O wär ich schon mit dir vereint
Und dürfte Mann dich nennen!
Ein Mädchen darf ja, was es meint,
Zur Hälfte nur bekennen.
Doch wenn ich nicht erröten muss
Ob einem warmen Herzenskuss,
Wenn nichts uns stört auf Erden—
Die Hoffnung schon erfüllt die Brust
Mit unaussprechlich süsser Lust,
Wie glücklich will ich werden!
In Ruhe stiller Häuslichkeit
Erwach ich jeden Morgen,
Wir grüssen uns mit Zärtlichkeit,
Der Fleiss verscheucht die Sorgen.
Und ist die Arbeit abgetan,
Dann schleicht die holde Nacht heran,
Dann ruhn wir von Beschwerden.
Die Hoffnung schon erfüllt die Brust
Mit unaussprechlich süsser Lust,
Wie glücklich will ich werden!

I wished we were united
And I could call you husband!
A girl may never tell anyone aloud what she thinks.
But when I never have to blush
From kisses of a loving heart,
When nothing ever will us part—
And hope already swells my chest
With untold sweet desire,
How happy shall I be then!
In peace and quiet homeliness
I'll wake up every morning,
We greet each other tenderly,
Hard work dispels anxiety.
And when the day's work is done,
The gentle night will quietly fall,
Then we shall rest from all our toil.
And hope already swells my chest
With untold sweet desire,
How happy shall I be then!

"Mir ist so wunderbar"

MARZELLINE

Mir ist so wunderbar,	A feeling never known,
Es engt das Herz mir ein;	It tightly grips my heart,
Er liebt mich, es ist klar,	He loves me, it is clear,
Ich werde glücklich sein.	Happy I shall be.

LEONORE

Wie gross ist die Gefahr,	How great the danger is,
Wie schwach der Hoffnung Schein!	The rays of hope so weak!
Sie liebt mich, es ist klar,	She loves me, it is clear,
O namenlose Pein!	My sufferings never end!

ROCCO

Sie liebt ihn, es ist klar;	She loves him, it is clear;
Ja, Mädchen, er wird dein.	Yes, girl, he will be yours.
Ein gutes, junges Paar,	A couple, young and good,
Sie werden glücklich sein.	Happy they will be.

JAQUINO

Mir sträubt sich schon das Haar,	My hair, it stands on end,
Der Vater willigt ein;	The father will consent;
Mir wird so wunderbar,	A feeling never known,
Mir fällt kein Mittel ein.	There's nothing I can do.

Translation adapted from www.opera-guide.ch

An die ferne Geliebte, Op. 98 (*To the Distant Beloved*)

Text by Alois Jeitteles

1.
Auf dem Hügel sitz ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns teilt.

Will denn nichts mehr zu dir
dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!

Denn vor Liedesklang entweichet
Jeder Raum und jede Zeit,
Und ein liebend Herz erreichet,
Was ein liebend Herz geweiht!

2.
Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!

1.
On the hill I sit, gazing
into the blue haze,
towards the far meadows
where, beloved, I found you.

Far am I parted from you,
mountain and valley intervene
between us and our peace,
our happiness and our pain.

Ah, you cannot see the look
that hastens so warm your way,
and sighs—they are lost
in the separating space.

Will then nothing reach you any
more,
be messenger of love?
I shall sing, sing songs,
to pour out my pain to you!

For at sound of song,
time and space recede,
and a loving heart is reached
by what a loving heart has blessed!

2.
Where the mountains so blue,
from the misty grey,
look hither,
where the sun's glow fades,
where sky clouds over,
there would I be!

Dort im ruhigen Tal
Schweigen Schmerzen und Qual.
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein.
Ach, mich zög's nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!

3.
Leichte Segler in den Höhen
Und du Bächlein klein und schmal,
Könnt mein Liebchen ihr erspähen,
Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luftgen Himmelssaal.

Wird sie an den Büschen stehen,
Die nun herbstlich falb und kahl.
Klagt ihr, wie mir ist geschehen,
Klagt ihr, Vöglein, meine Qual.

Stille Weste, bringt im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,
Laß sie, Bächlein, klein und schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl!

There, in the peaceful valley,
pain and torment cease.
Where, in the rock,
the pensive primrose is,
and the wind blows so soft,
there would I be!

Away to the thoughtful wood
am I driven by force of love,
by inner pain.
Ah, I would not be drawn from here,
could I, beloved, but be with you
eternally!

3.
Light sailing clouds on high,
and you, small brook,
if you can spy my love—
a thousand greetings to her.

If, clouds, you then see her walk,
thoughtful in the quiet valley,
make me appear to her
in heaven's airy hall.

If she be standing by bushes,
autumn yellow now and bare,
pour out to her my fate,
pour out, birds, my torment.

Quiet west winds, carry
to my true love
my sighs which fade
as the sun's last ray.

Whisper to her of my entreaties,
let her, small brooklet,
truly see in your ripples
my never-ending tears!

4.
Diese Wolken in den Höhen,
Dieser Vöglein muntrer Zug,
Werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen
Scherzend dir um Wang und Brust,
In den seidnen Locken wühlen.
Teilt ich mit euch diese Lust!

Hin zu dir von jenen Hügeln
Emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fließ zurück dann unverweilt!

5.
Es kehret der Maien, es blühet die Au,
Die Lüfte, sie wehen so milde, so lau.
Geschwätzig die Bäche nun rinnen.
Die Schwalbe, die kehret zum wirtlichen Dach,
Sie baut sich so emsig ihr bräutlich Gemach,
Die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig von kreuz und von quer
Manch weicheres Stück zu dem Brautbett hieher,
Manch wärmendes Stück für die Kleinen.
Nun wohnen die Gatten beisammen so treu,
Was Winter geschieden, verband nun der Mai,
Was liebet, das weiß er zu einen.

4.
These clouds on high,
this cheerful flight of birds
will see you, O fairest.
Take me lightly winging too!

These west winds playfully
Will waft on cheek and breast,
Will ruffle your silken tresses.
Would I might share that joy!

To you from those hills
this busy brook hurries.
Should she be mirrored in you,
flow forthwith back to me!

5.
May returns, the meadow blooms,
The breezes blow so gentle, so mild.
The brooks run chattering.
The swallow returns to the hospitable roof,
builds eagerly her bridal chamber,
wherein love shall dwell.

From here, from there busily she brings
many soft bits for the bridal bed,
many warm bits for the little ones.
Now the pair live together so true.
What winter has parted, May has joined.
All who love he can unite.

Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.
Wenn alles, was liebet, der Frühling vereint,
Nur unserer Liebe kein Frühling erscheint,
Und Tränen sind all ihr Gewinnen.

6.
Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann abends wieder
Zu der Laute süßem Klang.

Wenn das Dämmrungsrot dann ziehet
Nach dem stillen blauen See,
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh;

Und du singst, was ich gesungen,
Was mir aus der vollen Brust
Ohne Kunstgepräng erklungen,
Nur der Sehnsucht sich bewußt;

Dann vor diesen Liedern weichet,
Was geschieden uns so weit,
Und ein liebend Herz erreichet,
Was ein liebend Herz geweiht.

May returns, the meadow blooms,
the breezes blow so gentle, so mild.
I alone cannot journey from here.
When spring is uniting all who love,
For our love alone does no spring appear,
and tears are its only gain.

6.
Accept, then, these songs
I sang for you, beloved;
sing them again at evening
to the lute's sweet sound.

As evening red draws
toward the calm blue lake,
and its last ray fades
behind that mountain height;

and you sing what I sang
from a full heart
without art or show,
aware only of longing;

then, at these songs, shall
what parts us so far, recede,
and a loving heart be reached
by what a loving heart has blessed.

Translation from *The Fischer-Dieskau Book of Lieder* ©1976

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Twenty-Sixth Student Recital
Sunday, December 16 at 8 p.m.
Field Concert Hall

◆

Quartet No. 8 in E minor, Op. 59, No. 2 ("Razumovsky") Ludwig van Beethoven (1770–1827)

Allegro
Molto adagio: Si tratta questo pezzo con molto di sentimento
Allegretto
Finale: Presto

Benjamin Beilman, violin
Barbora Kolářová, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

INTERMISSION

Quartet No. 5 in A major, Op. 18, No. 5

Allegro
Menuetto
Andante cantabile
Allegro

Bella Hristova, violin
Sylvia Kim, violin
Rose Armbrust, viola
Camden Shaw, cello

Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso")

Allegro con brio
Allegretto, ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo—Allegretto agitato

Sylvia Kim, violin
Shanshan Yao, violin
Philip Kramp, viola
Abraham Feder, cello

◆

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

◆

Performers

Rose Armbrust from Wayne, Ill., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Benjamin Beilman from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Bella Hristova from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2003.

Sylvia Kim from Boca Raton, Fla., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2005.

Barbora Kolářová from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Philip Kramp from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Milena Pajaro-van de Stadt from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

If students study with more than one faculty member, their teachers are listed alphabetically.

◆

Future Curtis Events

The Alumni Recital Series presents Choong-Jin Chang and Friends on **Sunday, January 20** at 3 p.m. in Field Concert Hall.
Tickets: 215-893-7902 or www.curtis.edu

The Student Recital Series will resume on **Wednesday, January 16** at 8 p.m. in Field Concert Hall.
Details: 215-893-5261 or www.curtis.edu

The Curtis Symphony Orchestra and New York Philharmonic music director-designate Alan Gilbert ('92) perform Mahler's string orchestra transcription of Beethoven's Op. 95 quartet:
Monday, February 11 at 8 p.m. in Verizon Hall
Tickets: 215-893-1999 or www.ticketphiladelphia.org
Tuesday, February 12 at 8 p.m. at Carnegie Hall
Tickets: 212-247-7800 or www.carnegiehall.org

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Twenty-Fifth Student Recital
Graduation Recital—Elena Urioste, violin
Friday, December 14 at 8 p.m.
Field Concert Hall

Sonata for Solo Violin — Béla Bartók (1881–1945)
Tempo di ciaccona
Fuga: Risoluto, non troppo vivo
Melodia: Adagio
Presto

Elena Urioste, violin

The Lark Ascending — Ralph Vaughan Williams (1872–1958)

Elena Urioste, violin
The Curtis Chamber Ensemble
Joshua Gersen, conductor

INTERMISSION

Sonata — Leoš Janáček (1854–1928)

Con moto
Ballada: Con moto
Allegretto
Adagio

Sonata No. 7 in C minor, Op. 30, No. 2 — Ludwig van Beethoven (1770–1827)

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

***Carmen: Fantasie brillante sur l'opera de G. Bizet*, Op. 3, No. 3** — Jenő Hubay (1858–1937)

Elena Urioste, violin
Hugh Sung, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Performers

Elena Urioste from Philadelphia made her debut as soloist with the Philadelphia Orchestra at age thirteen as winner of the Albert M. Greenfield Competition. She has since appeared as a soloist at Carnegie Hall in three Sphinx gala concerts, as well as with the Cleveland Orchestra; Boston Pops; National Symphony Orchestra; Atlanta, Detroit, Pittsburgh, Baltimore, and Hartford symphonies; and Hungary's Orchestra Dohnányi Budafok. A recipient of numerous awards, she most recently won first prize in the International Violin Competition of Sion-Valais and the national Sphinx Competition. She has also appeared on radio, television, and magazine covers. She plans to attend graduate school next year.

Ms. Urioste entered Curtis in 2003 and has studied with Pamela Frank, Ida Kavafian, and Joseph Silverstein. Past teachers include David Cerone, Choong-Jin Chang, the late Rafael Druian, and Soovin Kim. She plays on a violin made circa 1750 by Michelangelo Bergonzi of Cremona.

All Curtis students receive merit-based full-tuition scholarships. Ms. Urioste holds the J. Oliver Lewis Memorial Fellowship.

Joshua Gersen from Monroe, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2006.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Curtis Recital

Alumni Recital Series—Ignat Solzhenitsyn, piano

Sunday, December 16 at 3 p.m.
Field Concert Hall

Brahms
Vier Balladen, Op. 10
Sechs Klavierstücke, Op. 118
Scherzo in E-flat minor, Op. 4
Variationen über ein Thema von Schumann, Op. 9

Tickets: $28
Curtis Ticket Office: 215-893-7902, www.curtis.edu

Final Student Recital of the Semester

Sunday, December 16 at 8 p.m.,
Field Concert Hall

Beethoven string quartets, including Op. 95

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Alumni Recital Series

Alumni Recital: Ignat Solzhenitsyn, piano
An All-Brahms Solo Recital
Sunday, December 16 at 3 p.m.
Field Concert Hall

Scherzo in E-flat minor, Op. 4 (1851) — Johannes Brahms (1833–97)

Vier Balladen, Op. 10 (1854)
Ballade in D minor: Andante—Poco più moto—Tempo I—Poco più moto—Allegro (ma non troppo) —Tempo I
Ballade in D major: Andante—Allegro non troppo (doppio movimento)—Tempo I: Andante
Ballade in B minor: Intermezzo: Allegro
Ballade in B major: Andante con moto—Più lento—Tempo I—Più lento—Adagio

INTERMISSION

***Variationen über ein Thema von Robert Schumann* in F-sharp minor, Op. 9** (1854)
Thema: Ziemlich langsam
Var. 1: (L'istesso tempo)
Var. 2: Poco più moto
Var. 3: Tempo di tema
Var. 4: Poco più moto
Var. 5: Allegro capriccioso
Var. 6: Allegro
Var. 7: Andante
Var. 8: Andante (non troppo lento)
Var. 9: Schnell
Var. 10: Poco adagio
Var. 11: Un poco più animato
Var. 12: Allegretto, poco scherzando
Var. 13: Non troppo presto
Var. 14: Andante
Var. 15: Poco adagio
Var. 16: (Adagio)

Sechs Klavierstücke, Op. 118 (1893)
Intermezzo: Allegro non assai, ma molto appassionato
Intermezzo: Andante teneramente
Ballade: Allegro energico
Intermezzo: Allegretto un poco agitato
Romanze: Andante—Allegretto grazioso—Tempo I
Intermezzo: Andante, largo e mesto

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Recitals are professionally recorded for educational use and possible broadcast.

Ignat Solzhenitsyn (Piano and Conducting '95), *piano*
Enjoying an active career as both pianist and conductor, Ignat Solzhenitsyn has won critical acclaim throughout the world for his lyrical and poignant interpretations. He has toured extensively as a piano soloist and guest conductor and is in his fourth season as music director of the Chamber Orchestra of Philadelphia.

Winner of the 1994 Avery Fisher Career Grant while studying at Curtis with Gary Graffman and Otto-Werner Mueller, Mr. Solzhenitsyn graduated the following year with degrees in piano and conducting. He joined the Curtis faculty in 2004.

In recent seasons his extensive touring schedule in the United States and Europe has included concerto performances with numerous major orchestras—including those of Boston, Chicago, Philadelphia, Saint Louis, Los Angeles, Seattle, Baltimore, Washington, Montreal, Toronto, London, Paris, Naples, Saint Petersburg, Israel, and Sydney—and collaborations with distinguished conductors such as Herbert Blomstedt, James Conlon, James DePreist, Charles Dutoit, Lawrence Foster, Krzysztof Penderecki, André Previn, Mstislav Rostropovich, Wolfgang Sawallisch, Gerard Schwarz, Jerzy Semkow, Maxim Shostakovich, Yuri Temirkanov, and David Zinman.

Mr. Solzhenitsyn has given many recitals in the United States and in major musical centers of Europe and the Far East. An avid chamber musician, he has collaborated with the Emerson, Borodin, Brentano, St. Petersburg, and Lydian string quartets, and in four-hand recital with Mitsuko Uchida. He has frequently appeared at international festivals, including Salzburg, Evian, Ludwigsburg, Caramoor, Ojai, Marlboro, Nizhniy Novgorod, and Moscow's famed December Evenings.

As music director of the Chamber Orchestra of Philadelphia, his recent guest soloists have included Sylvia McNair, Cho-Liang Lin, Steven Isserlis, Gary Graffman, Sergei Leiferkus, Anton Kuerti, and Leila Josefowicz. Mr. Solzhenitsyn has led the orchestra in numerous special projects, including Bach's *Saint John Passion* and the complete *Brandenburg Concertos*, Haydn's *Creation* and *Seven Last Words*, and a rare complete performance of Gluck's *Don Juan*.

Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin, Co-Chairman
Fanabel Block Kremens, Co-Chairman
Marcantonio Barone
Blanche H. Burton-Lyles
Mary Wheelock Javian
Alan Morrison
Richard A. Shapp
Brittany Sklar, Student Representative

Next Alumni Recital: Choong-Jin Chang and Friends

Sunday, January 20 at 3 p.m.
Field Concert Hall

Choong-Jin Chang, viola ('94)
Rinat Shaham, mezzo-soprano ('95, '98)
Jeffrey Khaner, flute (guest artist)
Jessica Lee, violin ('01)
Elizabeth Hainen, harp (guest artist)
Mikael Eliasen, piano (guest artist)

Tickets: $28. Curtis Ticket Office: 215-893-7902, www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Twenty-Seventh Student Recital

Wednesday, January 16 at 8 p.m.

Field Concert Hall

Partita No. 1 in B-flat major, BWV 825 Johann Sebastian Bach (1685–1750)

Praeludium
Allemande
Corrente
Sarabande
Menuet I
Menuet II
Giga

Andrew Tyson, piano

Concerto No. 1 in D major, Op. 6 Nicolò Paganini (1782–1840)

Allegro maestoso
Adagio espressivo
Rondo: Allegretto spiritoso

Elizabeth Basoff-Darskaia, violin
Jungeun Kim, piano

INTERMISSION

Concerto in D major, Op. 77 Johannes Brahms (1833–97)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Ray Chen, violin

Jungeun Kim, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Performers

Elizabeth Basoff-Darskaia from Los Angeles is a student of Victor Danchenko and Aaron Rosand and entered Curtis in 2007.

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Andrew Tyson from Durham, N.C., is a student of Claude Frank and entered Curtis in 2005.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, January 18 at 8 p.m.
Field Concert Hall

Boieldieu	**Concerto in C major** Coline-Marie Orliac, harp Hugh Sung, piano ('90)
Schumann	***Gedichte der Königin Maria Stuart*, Op. 135** Katherine Lerner, mezzo-soprano David Moody, piano
Tchaikovsky	**Concerto No. 1 in B-flat minor, Op. 23** Haochen Zhang, piano YeKwon SunWoo, piano accompaniment

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Twenty-Eighth Student Recital
Friday, January 18 at 8 p.m.
Field Concert Hall

Concerto for Harp and Strings in B-flat major — George Frideric Handel (1685–1759)

Andante allegro
Larghetto
Allegro moderato

Ko-Ni Choi, harp
Jungeun Kim, piano

Suite No. 4 in E-flat major, BWV 1010 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Bourrée I and II
Gigue

Marina Thibeault, viola

Première rapsodie — Claude Debussy (1862–1918)

Ruokai Chen, clarinet
Hugh Sung, piano

INTERMISSION

Concerto in C major — François-Adrien Boieldieu (1775–1834)

Allegro
Andante lento
Rondo: Allegro agitato

Coline-Marie Orliac, harp
Hugh Sung, piano

***Gedichte der Königin Maria Stuart*, Op. 135** — Robert Schumann (1810–56)

Abschied von Frankreich
Nach der Geburt ihres Sohnes
An die Königin Elisabeth
Abschied von der Welt

Katherine Lerner, mezzo-soprano
David Moody, piano



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Performers

Ruokai Chen from Hockessin, Del., is a student of Donald Montanaro and entered Curtis in 2006.

Ko-Ni Choi from Seoul is a student of Judy Loman and entered Curtis in 2006.

Katherine Lerner from Lloyd Neck, N.Y., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Coline-Marie Orliac from Antibes, France, is a student of Judy Loman and entered Curtis in 2006.

Marina Thibeault from Québec is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Jungeun Kim, staff pianist

David Moody, opera and voice coach

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Curtis Recital

Alumni Recital Series: Choong-Jin Chang and Friends
Sunday, January 20 at 3 p.m.
Field Concert Hall

Beethoven	**Serenade in D major, Op. 25** Jeffrey Khaner, flute Jessica Lee, violin ('01) Choong-Jin Chang, viola ('92, '94)
Brahms	**Zwei Gesänge, Op. 91** Rinat Shaham, mezzo-soprano ('95, '98) Choong-Jin Chang, viola ('92, '94) Mikael Eliasen, piano
Debussy	**Sonata** Jeffrey Khaner, flute Choong-Jin Chang, viola ('92, '94) Elizabeth Hainen, harp
Mozart	**Quintet in C major, K. 515** Jessica Lee, violin ('01) Sylvia Kim, violin Choong-Jin Chang, viola ('92, '94) Philip Kramp, viola Abraham Feder, cello

Tickets: $28
Curtis Ticket Office: 215-893-7902, www.curtis.edu

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Alumni Recital Series

◆

Alumni Recital: Choong-Jin Chang and Friends
Sunday, January 20 at 3 p.m.
Field Concert Hall

◆

Serenade in D major, Op. 25 — Ludwig van Beethoven (1770–1827)

Entrata: Allegro
Tempo ordinario d'un menuetto
Allegro molto
Andante con variazioni
Allegro scherzando e vivace
Adagio—Allegro vivace e disinvolto

Jeffrey Khaner, flute
Jessica Lee, violin
Choong-Jin Chang, viola

Zwei Gesänge, Op. 91 — Johannes Brahms (1833–97)

Gestillte Sehnsucht
Geistliches Wiegenlied

Rinat Shaham, mezzo-soprano
Choong-Jin Chang, viola
Mikael Eliasen, piano

(See text inside program.)

Sonata — Claude Debussy (1862–1918)

Pastorale: Lento, dolce rubato
Interlude: Tempo di minuetto
Finale: Allegro moderato ma risoluto

Jeffrey Khaner, flute
Choong-Jin Chang, viola
Elizabeth Hainen, harp

INTERMISSION

Quintet in C major, K. 515 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Menuetto: Allegretto
Andante
[Allegro]

Jessica Lee, violin
Sylvia Kim, violin
Choong-Jin Chang, viola
Philip Kramp, viola
Abraham Feder, cello

◆

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Zwei Gesänge, Op. 91

"Gestillte Sehnsucht" ("Longing at Rest")

Text by Friedrich Rückert

In goldnen Abendschein
getauchet,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein
hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die
Vögelein?
Sie lispeln die Welt in
Schlummer ein.

How solemn stand the woods,
bathed in evening's golden glow!
Amid the birdlings' soft voices
breathes the evening wind's soft
plaint.
What do the winds and the little
birds whisper?
They whisper the world to sleep.

Ihr Wünsche, die ihr stets euch
reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann
schlummerst du?
Beim Lispeln der Winde, der
Vögelein,
Ihr sehnenden Wünsche, wann
schlaft ihr ein?

You wishes that are constantly
roused
in the heart without peace or rest,
you longings that stir the breast,
when will you rest, when will you
slumber?
When, you longing wishes, will
you fall asleep
at the winds' and birds'
whispering?

Ach, wenn nicht mehr in goldne
Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen
Sternen
Mit sehnendem Blick mein Auge
weilt;
Dann lispeln die Winde, die
Vögelein
Mit meinem Sehnen mein Leben
ein.

Ah, when my spirit no longer
hastens
into the golden distance on wings
of dream,
my eye no longer lingers
with yearning gaze on eternally
distant stars,
then the winds and the little birds
will whisper my life, with my
longing, away.

Translation courtesy Capriccio

Geistliches Wiegenlied (Cradle song of the virgin)
Text by Emanuel Geibel—Lope de Vega

Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
ihr heilgen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.

Ye who hover
around these palms
in the night and wind,
ye holy angels,
calm the treetops!
My child is sleeping.

Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis und lind;
Stillet die Wipfel!
Es schlummert mein Kind.

You palms of Bethlehem
in the blustering wind,
how can you roar
so angrily today?
O do not howl so!
Hush, bow down
quietly and gently;
calm the treetops!
My child is sleeping.

Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd er ward
Vom Leid der Erde,
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.

The son of heaven
endures hardship;
ah, how weary he becomes
of the earth's sorrow!
Ah, now gently soothed
in sleep,
his torment melts away.
Calm the treetops!
My child is sleeping.

Grimmige Kälte
Sauset hernieder,
Womit nur deck ich
Des Kindleins Glieder!
O all ihr Engel,
Die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein Kind.

A fierce cold wind
whistles down;
with what can I cover
my babe's limbs?
Oh, all you angels
that ride winged
on the wind,
calm the treetops!
My child is sleeping.

Translation courtesy Capriccio

Biographies

Choong-Jin Chang (Violin '92, Viola '94), *viola*
A native of Seoul, Choong-Jin Chang joined the Philadelphia Orchestra as associate principal in 1994 and was named principal in 2006, filling the position previously held by Curtis President Roberto Díaz. In 2007 Mr. Chang made his New York City recital debut in Weill Recital Hall at Carnegie Hall and played a solo recital at Kumho Art Hall in Seoul.

An ardent chamber musician, Mr. Chang has performed in numerous festivals here and abroad, including Marlboro, Bridgehampton, Seattle, and Santa Fe. The list of distinguished musicians with whom he has collaborated includes Emanuel Ax, Yefim Bronfman, Jaime Laredo, André Previn, Mstislav Rostropovich, and, most recently, Yo-Yo Ma, with whom he performed as viola soloist in Strauss's *Don Quixote* with the Philadelphia Orchestra. Mr. Chang is a member of the Johannes String Quartet, with Curtis graduates Soovin Kim, Jessica Lee, and Peter Stumpf.

Mr. Chang attended the Juilliard School, Esther Boyer College of Music of Temple University, and The Curtis Institute of Music. His primary teachers were Jascha Brodsky and retired Philadelphia Orchestra principal viola Joseph de Pasquale.

Mikael Eliasen, *piano*
Danish-born coach and accompanist Mikael Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude-Yarnell. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon.

Mr. Eliasen has given master classes worldwide and is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam), and Pittsburgh Opera Studio. He teaches at Chautauqua's Voice Program, for the Santa Fe Opera's young artist

program, and in Italy. Mr. Eliasen is Curtis's artistic director of vocal studies and the Curtis Opera Theatre.

Abraham Feder, *cello*
Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Feder holds the Efrem Zimbalist Fellowship.

Elizabeth Hainen, *harp*
Elizabeth Hainen has won international acclaim as one of today's foremost harpists. Hailed by the *Washington Post* for her "unusual presence with silky transparency," she has charmed audiences as a recitalist and concerto soloist throughout the United States, Europe, Asia, and South America. Engagements include the Chicago Civic, John F. Kennedy Center, and Philadelphia orchestras and the Mexico State and New World symphonies, in addition to performances with the Paris Opera Ballet and Vienna Boys Choir.

An active chamber musician, Ms. Hainen has performed at the festivals of Grand Tetons, Kingston, Marlboro, Sachsisch Bohmisches, and the World Harp Congress. She has collaborated as soloist with such eminent conductors as Charles Dutoit, Michael Tilson Thomas, and Wolfgang Sawallisch. Her recordings include *Music for Solo Harp* (Naxos) and a series for Lyon & Healy (Eagen). Ms. Hainen is on the faculty at The Curtis Institute of Music.

Jeffrey Khaner, *flute*
Jeffrey Khaner is one of today's most distinguished orchestral musicians. Since 1990, he has been the Philadelphia Orchestra's principal flute, a post he held previously with the Cleveland Orchestra. He is on the faculties of the Juilliard School and The Curtis Institute of Music, and he has given master classes and taught around the world.

As a soloist, Mr. Khaner has played in recital and with orchestras on five continents. He has released five critically acclaimed solo CDs on the Avie label: *American*, *British*, *French*, and *Romantic Flute Music*;

and Brahms and Schumann sonatas and romances. His recording of David Chesky's Concerto for Flute and Orchestra appears on Chesky Records and his recording of Ned Rorem's concerto, written for Mr. Khaner, is on Naxos.

Sylvia Kim, *violin*
Sylvia Kim from Boca Raton, Fla., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2005. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Kim holds the Carol K. Gerstley Annual Fellowship.

Philip Kramp, *viola*
Philip Kramp from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Kramp holds the Ruth & Eugene Helmer Fellowship.

Jessica Lee ('01), *violin*
Violinist Jessica Lee, first-prize winner of the 2005 Concert Artists Guild International Competition, was profiled in *Strad* magazine (June 2007) as an "up-and-coming musician." Describing a recent appearance with her hometown Richmond Symphony, the *Richmond Times-Dispatch* said, "Her performance was flawless."

Ms. Lee's season highlights include debut recitals at Carnegie Hall's Stern Auditorium and on the Ravinia Festival's Rising Stars series. Her 2006 concerto debut at Alice Tully Hall was broadcast on WQXR-FM. She has performed at Weill Hall at Carnegie Hall on the CAG/Winners Series, the Phillips Collection, Caramoor Festival, Panama's Asociacion National de Conciertos, and Purdue University.

An active and passionate chamber musician, Ms. Lee is a member of the Johannes String Quartet. She studied at The Curtis Institute of Music with Robert Mann and Ida Kavafian and at the Juilliard School with Mr. Mann.

Rinat Shaham (Voice '95, Opera '98), *mezzo-soprano*
Israeli born mezzo-soprano Rinat Shaham is a regular presence with orchestras and opera houses throughout the world. Following her debut at the Glyndebourne Festival as Carmen, she performed the role for New York City Opera, Minnesota Opera, L'Opéra de Montréal, Florida Grand Opera, Teatro dell'Opera di Roma, and, most recently, in Stuttgart. She made her debut at the Berlin Staatsoper as the title role in *Pelléas et Mélisande*, returning for Dorabella and Cherubino, which was the role for her Covent Garden debut under Antonio Pappano.

Ms. Shaham has performed with the Berlin, New York, Los Angeles, and Israel philharmonics; Orchestre de Paris; and Chicago and London symphonies, among others. She has just returned to the Philadelphia Orchestra for Bernstein's *Jeremiah Symphony* with Christoph Eschenbach, and later this season she will sing in Venice, Valencia, and Paris.

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Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin,
Co-Chairman
Fanabel Block Kremens,
Co-Chairman
Marcantonio Barone
Blanche H. Burton-Lyles
Mary Wheelock Javian
Alan Morrison
Richard A. Shapp
Brittany Sklar,
Student Representative

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Twenty-Ninth Student Recital
Monday, January 21 at 8 p.m.
Field Concert Hall

Sonata No. 2 in F-sharp minor, Op. 2 Johannes Brahms (1833–97)
Allegro non troppo ma energico
Andante con espressione
Scherzo: Allegro
Finale. Introduzione: Sostenuto—Allegro non troppo e rubato

Ran Jia, piano

Sinfonia concertante in E-flat major, K. 364 Wolfgang Amadeus Mozart (1756–91)
Allegro maestoso
Andante
Presto

Ray Chen, violin
Milena Pajaro-van de Stadt, viola
The Curtis Chamber Ensemble

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Mozart was prepared by Joseph Silverstein.

Performers

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Milena Pajaro-van de Stadt from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

The Curtis Chamber Ensemble

Violin
Joel Link
Bryan A. Lee

Viola
Philip Kramp
Vicki Powell

Cello
Brook Speltz

Double Bass
Blake Hinson

Oboe
Korey Marshall
Adam M. Kiswardy

Horn
Rebekah Daley
Ryan Stewart

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, January 22 at 8 p.m.
Field Concert Hall

J. S. Bach	**Suite No. 3 in C major for Violoncello, BWV 1009** Alexander Michael Petersen, viola
Enesco	**Suite No. 2 in D major, Op. 10**
Mozart	**Sonata No. 14 in C minor, K. 457** Christopher Falzone, piano
Rochberg	**Sonata for Viola and Piano** Milena Pajaro-van de Stadt, viola Hugh Sung, piano ('90)

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This Winter at Curtis

The Curtis Symphony Orchestra

Monday, February 11 at 8 p.m.
Verizon Hall at the Kimmel Center

Alan Gilbert ('92), *conductor*

Barber	**Overture to *The School for Scandal*, Op. 5**
Beethoven / trans. Mahler	**String Quartet No. 11, Op. 95 ("Quartetto serioso")**
Nielsen	**Symphony No. 3 ("Sinfonia espansiva")**

Sponsored by Sunoco

Tickets: $5–$36
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org

PECO Family Concert Series

Sunday, February 24 at 2 and 4 p.m.
Field Concert Hall

An Introduction to the Brass

Tickets: $5 for adults, free for children twelve and under
Curtis Ticket Office: 215-893-7902, www.curtis.edu

The Curtis Opera Theatre

Thursday, February 14 through Sunday, February 17
Curtis Opera Studio

Donizetti — ***L'elisir d'amore***
Danielle Orlando, *music director*
Ned Canty, *stage director*

Tickets: $22
Curtis Ticket Office: 215-893-7902, www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❖

Thirtieth Student Recital
Tuesday, January 22 at 8 p.m.
Field Concert Hall

❖

Sonata No. 14 in C minor, K. 457 — Wolfgang Amadeus Mozart (1756–91)
Allegro
Adagio
Molto allegro

Christopher Falzone, piano

Sonata for Viola and Piano — George Rochberg ('48) (1918–2005)
Allegro moderato
Adagio lamentoso
Fantasia: Epilogue

Milena Pajaro-van de Stadt, viola
Hugh Sung, piano

INTERMISSION

Suite No. 3 in C major for Violoncello, BWV 1009 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Bourrée I and II
Gigue

Alexander Michael Petersen, viola

Suite No. 2 in D major, Op. 10 — Georges Enesco (1881–1955)

Toccata
Sarabande
Pavane
Bourrée

Christopher Falzone, piano

◆

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Coach

The Rochberg sonata was prepared by Joseph de Pasquale.

Performers

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Milena Pajaro-van de Stadt from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Alexander Michael Petersen from Westford, Mass., is a student of Joseph de Pasquale and entered Curtis in 2005.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

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Next Student Recital

Wednesday, January 23 at 8 p.m.
Field Concert Hall

J. S. Bach	***Italienisches Konzert*, BWV 971** Christopher Falzone, piano
Beethoven	**Sonata No. 8 in G major, Op. 30, No. 3** Nikki Chooi, violin Christina Naughton, piano
Sibelius	**Concerto in D minor, Op. 47** Ji-Won Song, violin Jungeun Kim, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Thirty-First Student Recital
Wednesday, January 23 at 8 p.m.
Field Concert Hall

◆

***Italienisches Konzert*, BWV 971** — Johann Sebastian Bach (1685–1750)
[Allegro moderato]
Andante
Presto

Christopher Falzone, piano

Sonata No. 8 in G major, Op. 30, No. 3 — Ludwig van Beethoven (1770–1827)
Allegro assai
Tempo di minuetto, ma molto moderato e grazioso
Allegro vivace

Nikki Chooi, violin
Christina Naughton, piano

Concerto in D minor, Op. 47 — Jean Sibelius (1865–1957)
Allegro moderato
Adagio di molto
Allegro, ma non troppo

Ji-Won Song, violin
Jungeun Kim, piano

◆

This evening's program will be performed without intermission.
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Recitals are professionally recorded for educational use and possible broadcast.

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Coaches

The Beethoven sonata was prepared by Pamela Frank, Ida Kavafian, Robert McDonald, and Joseph Silverstein.

Performers

Nikki Chooi from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Christina Naughton from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Ji-Won Song from Seoul is a student of Victor Danchenko and Yumi Ninomiya Scott and entered Curtis in 2007.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, January 25 at 8 p.m.
Field Concert Hall

Brahms	**Concerto in D major, Op. 77** Malwina Sosnowski, violin Jungeun Kim, piano
Elgar	**Serenade for Strings, Op. 20** Alexander Kerr, violin ('92) The Curtis Chamber Orchestra
Poulenc	**Sextet** Masha Popova, flute Adam M. Kiswardy, oboe Yao Guang Zhai, clarinet Corey Klein, horn Matthew McDonald, bassoon Teddy Abrams, piano

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Beethoven / trans. Mahler	**String Quartet No. 11, Op. 95 ("Quartetto serioso")**
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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

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Thirty-Second Student Recital
Friday, January 25 at 8 p.m.
Field Concert Hall

◆

Concerto in D major, Op. 77 — Johannes Brahms (1833–97)
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace
Malwina Sosnowski, violin
Jungeun Kim, piano

INTERMISSION

Serenade in E minor, Op. 20 — Edward Elgar (1857–1934)
Allegro piacevole
Larghetto
Allegretto
Alexander Kerr, violin
The Curtis Chamber Ensemble

Sextet — Francis Poulenc (1899–1963)

Allegro vivace
Divertissement
Finale

Masha Popova, flute
Adam M. Kiswardy, oboe
Yao Guang Zhai, clarinet
Corey Klein, horn
Matthew McDonald, bassoon
Teddy Abrams, piano

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Coaches

The Elgar serenade was prepared by Alexander Kerr.

The Poulenc sextet was prepared by Daniel Matsukawa.

Performers

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Adam M. Kiswardy from Valencia, Calif., is a student of Richard Woodhams and entered Curtis in 2007.

Corey Klein from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Matthew McDonald from Huntsville, Ala., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2005.

Masha Popova from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Malwina Sosnowski from Basel, Switzerland, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Yao Guang Zhai from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Alexander Kerr (Violin '92)

Jungeun Kim, staff pianist

The Curtis Chamber Ensemble

Violin
Chan Ho Park
Ike See
Malwina Sosnowski
Elizabeth Fayette
Zenas Hsu
Susan Jang

Viola
Sang Hyun Mary Yong
Alexander Michael Petersen
Jin-Sun Hong

Cello
Hiro Matsuo
Jeong Hyoun Lee

Double Bass
Derek Zadinsky

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, January 28 at 8 p.m.
Field Concert Hall

J. S. Bach	**Suite No. 3 in C major for Violoncello, BWV 1009** Sarah Rommel, cello
Dohnányi	**Serenade in C major, Op. 10** Josef Špaček, violin Joel Link, viola Hiro Matsuo, cello
Jolivet	**Concerto for Flute and String Orchestra** Maron Khoury, flute Christopher Falzone, piano
Mendelssohn	**Quartet No. 4 in E minor, Op. 44, No. 2** Dayna Kristie Anderson, violin Quan Yuan, violin Hanna Lee, viola Natalie Helm, cello

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Thirty-Third Student Recital
Monday, January 28 at 8 p.m.
Field Concert Hall

Suite No. 3 in C major, BWV 1009 — Johann Sebastian Bach (1685–1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée I and II
- Gigue

Sarah Rommel, cello

Serenade in C major, Op. 10 — Ernst von Dohnányi (1877–1960)
- Marcia
- Romanza
- Scherzo
- Tema con variazioni
- Rondo

Josef Špaček, violin
Joel Link, viola
Hiro Matsuo, cello

INTERMISSION

Concerto for Flute and String Orchestra — André Jolivet (1905–74)

Andante cantabile
Allegro scherzando
Largo—Allegro risoluto

Maron Khoury, flute
Christopher Falzone, piano

Quartet No. 4 in E minor, Op. 44, No. 2 — Felix Mendelssohn (1809–47)

Allegro assai appassionato
Scherzo: Allegro di molto
Andante
Presto agitato

Dayna Kristie Anderson, violin
Quan Yuan, violin
Hanna Lee, viola
Natalie Helm, cello

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Dohnányi serenade and Mendelssohn quartet were prepared by Steven Tenenbom.

The Jolivet concerto was prepared by Jeffrey Khaner.

Performers

Dayna Kristie Anderson from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Natalie Helm from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Hanna Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Joel Link from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Hiro Matsuo from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2006.

Sarah Rommel from Washington Township, N.J., is a student of Peter Wiley and entered Curtis in 2007.

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, January 29 at 8 p.m.
Field Concert Hall

Barber	**Adagio from Quartet in B minor, Op. 11, transcribed by Stephen McNeff**
Cheetham	**Scherzo**
Traditional	**"Just a Closer Walk," arranged by Don Gillis** Stanford L. Thompson, trumpet Matthew Ebisuzaki, trumpet Courtney Prizrenac, horn Ryan Seay, trombone Steven Lakawicz, tuba (guest artist)
Bruch	***Scottish Fantasy*, Op. 46** Jeoung-Yin Kim, violin Jungeun Kim, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Thirty-Fourth Student Recital

Tuesday, January 29 at 8 p.m.
Field Concert Hall

***Scottish Fantasy*, Op. 46** — Max Bruch (1838–1920)

Introduction: Grave—Adagio cantabile
Allegro—Adagio
Andante sostenuto
Finale: Allegro guerriero

Jeoung-Yin Kim, violin
Jungeun Kim, piano

Scherzo — John Cheetham (b. 1939)

Adagio from Quartet in B minor, Op. 11 — Samuel Barber ('34) (1910–81)
transcribed by Stephen McNeff

"Just a Closer Walk" — Traditional
arranged by Don Gillis

Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet
Courtney Prizrenac, horn
Ryan Seay, trombone
Steven Lakawicz, tuba

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The brass pieces were prepared by Jeffrey Curnow.

Performers

Matthew Ebisuzaki from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Jeoung-Yin Kim from Seoul is a student of Yumi Ninomiya Scott and entered Curtis in 2007.

Courtney Prizrenac from Burlington, Ontario, is a student of Jennifer Montone and entered Curtis in 2006.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

Stanford L. Thompson from Decatur, Ga., is a student of David Bilger and entered Curtis in 2005.

Jungeun Kim, staff pianist

Steven Lakawicz, guest artist

Next Student Recital

Wednesday, January 30 at 8 p.m.
Field Concert Hall

J. S. Bach — **Partita No. 1 in E minor, BWV 1002, transcribed by Clemens Meyer and revised by Joseph Vieland**
Sang Hyun Mary Yong, viola

Debussy — ***Danse sacrée et danse profane***
Madeline Blood, harp
Hugh Sung, piano ('90)

Rachmaninoff — **Concerto No. 2 in C minor, Op. 18**
Christopher Falzone, piano
Ruoyu Huang, piano accompaniment

Rachmaninoff — **Rhapsody on a Theme of Paganini, Op. 43**
Yekwon Sunwoo, piano
Hugh Sung, piano accompaniment ('90)

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This Winter at Curtis

The Curtis Symphony Orchestra

Monday, February 11 at 8 p.m.
Verizon Hall at the Kimmel Center

Alan Gilbert ('92), *conductor*

Barber	**Overture to *The School for Scandal*, Op. 5**
Beethoven / trans. Mahler	**String Quartet No. 11, Op. 95 ("Quartetto serioso")**
Nielsen	**Symphony No. 3 ("Sinfonia espansiva")**

Sponsored by Sunoco

Tickets: $5–$36
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org

PECO Family Concert Series

Sunday, February 24 at 2 and 4 p.m.
Field Concert Hall

An Introduction to the Brass

Tickets: $5 for adults, free for children twelve and under
Curtis Ticket Office: 215-893-7902, www.curtis.edu

The Curtis Opera Theatre

Thursday, February 14 through Sunday, February 17
Curtis Opera Studio

Donizetti — ***L'elisir d'amore***
Danielle Orlando, *music director*
Ned Canty, *stage director*

Tickets: $22
Curtis Ticket Office: 215-893-7902, www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Thirty-Fifth Student Recital
Wednesday, January 30 at 8 p.m.
Field Concert Hall

Partita No. 1 in E minor, BWV 1002 Johann Sebastian Bach (1685–1750)
transcribed by Clemens Meyer and revised by Joseph Vieland

Allemande—Double
Courante—Double, presto
Sarabande—Double
Tempo di borea—Double

Sang Hyun Mary Yong, viola

Rhapsody on a Theme of Paganini, Op. 43 Sergei Rachmaninoff (1873–1943)

Yekwon Sunwoo, piano
Hugh Sung, piano accompaniment

INTERMISSION

Danses, pour harpe et orchestre à cordes — Claude Debussy (1862–1918)

Danse sacrée

Danse profane

Madeline Blood, harp

Hugh Sung, piano

Concerto No. 2 in C minor, Op. 18 — Sergei Rachmaninoff (1873–1943)

Moderato

Adagio sostenuto

Allegro scherzando

Christopher Falzone, piano

Ruoyu Huang, piano accompaniment

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Coach

The Rachmaninoff concerto was prepared by Claude Frank.

Performers

Madeline Blood from Philadelphia is a student of Judy Loman and entered Curtis in 2007.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Ruoyu Huang from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Yekwon Sunwoo from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Sang Hyun Mary Yong from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, February 1 at 8 p.m.—Oratorio Recital
Field Concert Hall

Vocal compositions by J. S. Bach, Barber, Bernstein, Handel, Haydn, Hindemith, Karg-Elert, Mendelssohn, Mozart, Verdi, and Vierne performed by Vocal Studies students:

Nathan Bachhuber, baritone
Allen Boxer, bass-baritone
Evan Boyer, bass
Layla Claire, soprano
Tammy Coil, mezzo-soprano
Charlotte Dobbs, soprano
Evan Hughes, bass-baritone
Rinnat Moriah, soprano
Marquita Raley, mezzo-soprano
Kevin Ray, baritone
Allison Sanders, mezzo-soprano
Sarah Shafer, soprano
Joshua Stewart, tenor

with faculty member Donald St. Pierre, piano, and Curtis instrumentalists.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Thirty-Sixth Student Recital
Friday, February 1 at 8 p.m.
Field Concert Hall

***Salve regina*, Hob. XXIIIb:2 in G minor** — Joseph Haydn (1732–1809)
"Salve regina"
"Eja ergo"
"Et Jesum—O clemens"

Charlotte Dobbs, soprano
Allison Sanders, mezzo-soprano
Joshua Stewart, tenor
Evan Hughes, bass-baritone
Joshua Stafford, organ
Elizabeth Fayette, violin
Joel Link, violin
Alexander Michael Petersen, viola
Natalie Helm, cello
Paul Kowert, double bass

***Matthäuspassion*, selections** — Johann Sebastian Bach (1685–1750)
"Am Abend da es kühle war"
"Mache dich, mein Herze, rein"

Evan Boyer, bass
Donald St. Pierre, piano

"Gott sei mir gnädig" Felix Mendelssohn
from *Paulus*, Op. 36 (1809–47)

Allen Boxer, bass-baritone
Donald St. Pierre, piano

"The Lord is a man of war" George Frideric Handel
from *Israel in Egypt* (1685–1759)

Allen Boxer, bass-baritone
Evan Boyer, bass
Donald St. Pierre, piano

"Tune your harps to cheerful strains" Handel
from *Esther*

Joshua Stewart, tenor
Adam M. Kiswardy, oboe
Donald St. Pierre, piano

***Matthäuspassion*, selections** J. S. Bach

"Ja! freilich will in uns das Fleisch und Blut"
"Komm, süßes Kreuz"

Evan Hughes, bass-baritone
Natalie Helm, cello
Donald St. Pierre, piano

"Liber scriptus proferetur" Giuseppe Verdi
from *Messa da requiem* (1813–1901)

Marquita Raley, mezzo-soprano
Donald St. Pierre, piano

INTERMISSION

"Vorrei spiegarvi, oh Dio," K. 418 Wolfgang Amadeus Mozart (1756–91)

Rinnat Moriah, soprano
Adam M. Kiswardy, oboe
Donald St. Pierre, piano

***Mass*, selections** Leonard Bernstein ('41)
"A Simple Song" (1918–90)
"Our Father … I Go On"

Kevin Ray, baritone
Maron Khoury, flute
Donald St. Pierre, piano

***Hermit Songs*, Op. 29, selections** Samuel Barber ('34)
"The Monk and His Cat" (1910–81)
"The Crucifixion"
"The Desire for Hermitage"

Sarah Shafer, soprano
Donald St. Pierre, piano

"Sing on! You gray-brown bird" Paul Hindemith
from *When lilacs last in the door-yard bloom'd*: (1895–1963)
A Requiem "For those we love"

Tammy Coil, mezzo-soprano
Nathan Bachhuber, baritone
Donald St. Pierre, piano

***Les Angélus*, Op. 57** — Louis Vierne (1870–1937)

"Au Matin"
"A Midi"
"Au Soir"

Layla Claire, soprano
Nathan Laube, organ

Der erste Psalm: "Wohl dem, der nicht wandelt" — Sigfrid Karg-Elert (1877–1933)

Charlotte Dobbs, soprano
Nathan Laube, organ

(Texts and traslations follow performer listing.)

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Performers

Nathan Bachhuber from Appleton, Wis., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Allen Boxer from Cincinnati is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Evan Boyer from Louisville, Ky., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Layla Claire from Penticton, British Columbia, is a student of Ruth Falcon, adjunct faculty, and entered Curtis in 2006.

Tammy Coil from Centennial, Colo., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Charlotte Dobbs from Chester, Vt., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Natalie Helm from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Evan Hughes from Santa Barbara, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Adam M. Kiswardy from Valencia, Calif., is a student of Richard Woodhams and entered Curtis in 2007.

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Nathan Laube from Gurnee, Ill., is a student of Alan Morrison and entered Curtis in 2004.

Joel Link from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2004.

Alexander Michael Petersen from Westford, Mass., is a student of Joseph de Pasquale and entered Curtis in 2005.

Marquita Raley from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Kevin Ray from Cornwall, N.Y., is a student of Mark Oswald, adjunct faculty, and entered Curtis in 2007.

Allison Sanders from Memphis is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Sarah Shafer from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Joshua Stafford from Jamestown, N.Y., is a student of Alan Morrison and entered Curtis in 2006.

Joshua Stewart from New Orleans is a student of Joan Patenaude-Yarnell and entered Curtis in 2005.

Donald St. Pierre, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

***Salve regina*, Hob. XXIIIb:2 in G minor**

Music by Joseph Haydn

Salve Regina, Mater Misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus, exsules filii
[H]evae,
Ad te suspiramus, gementes et
flentes,
In hac lacrimarum vale.

Hail Holy Queen, Mother of mercy
Hail our life, our sweetness and our
hope!
To thee do we cry, poor banished
children of Eve,
To thee do we send up our sighs,
Mourning and weeping in this
valley of tears.

Eja ergo, advocata nostra,
Illos tuos misericordes oculos ad nos
converte

Turn, then, o most gracious
advocate,
Thine eyes of mercy and after this
our exile

Et Jesum, benedictum fructum
ventris tui,
Nobis, post hoc exilium, ostende,
O clemens, o pia, o dulcis Virgo
Maria.

Show unto us the blessed fruit of
thy womb, Jesus.
O clement, o loving, o sweet Virgin
Mary.

Translation from www.cpdl.org

***Matthäuspassion*, selections:**
Music by Johann Sebastian Bach

"Am Abend da es kühle war" ("In the evening, as it was cool")

Am Abend, da es kühle war,
ward Adams Fallen offenbar;
am Abend drükket ihn der Heiland nieder.
Am Abend kam die Taube wieder
und trug ein Ölblatt in dem munde.
O schöne Zeit! O Abendstunde!

In the evening, as it was cool,
was Adam's fall made manifest;
in the evening the Savior was brought down.
In the evening came the dove again
and carried an olive leaf in its mouth.
O beauteous time! O evening hour!

Der Friedensschluß ist nun mit Gott gemacht,
denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh,
ach! liebe Seele, bitte du,
geh, lasse dir den toten Jesum schenken,
o heilsames, o köstlichs Angedenken!

Our lasting peace is now made with God,
for Jesus has endured his cross.
His corpse sinks to rest,
ah! loving soul, please,
go, let yourself be the dead Jesus's body,
o wondrous gift, o precious holy burden!

"Mache dich, mein Herze, rein" ("Make me, my heart, clean")

Mache dich, mein Herze, rein,
ich will Jesum selbst begraben.
Denn er soll nunmehr in mir,
für und für seine süße Ruhe haben.
Welt, geh aus, laß Jesum ein!

Make me, my heart, clean,
I will inter Jesus myself.
For he should find rest in me,
forever and ever his sweet rest to have.
World, go away, let Jesus in!

Translation by Evan Boyer

"Gott sei mir gnädig" ("God be merciful to me") from *Paulus*, Op. 36
Music by Felix Mendelssohn

Gott sei mir gnädig
nach deiner Güte,
und tilge meine Sünden
nach deiner grossen Barmherzigkeit.
Verwirf mich nicht
von deinem Angesicht und nimm
deinen heiligen Geist nicht von
mir.
Ein gëangstetes und
zerschlagenes Herz
wirst du Gott nicht verachten.
Denn ich will die Uebertreter
deine Wege lehren,
dass sich die Sünder
zu dir bekehren.
Herr thue meine Lippen auf,
dass mein Mund deinem Ruhm
verkündige.
Herr! verwirf mich nicht!

God be merciful to me
according to your goodness,
and blot out my sins
according to your great mercy.
Spurn me not
from your face and take not
your Holy Spirit from me.
A contrite and
broken heart will you
not despise, oh God.
Then I will teach your ways to the
trespasser,
that the sinner
will convert to you.
Lord open my lips,
that my mouth may make known
your glory.
Lord! cast me not away!

Translation adapted from *The Oratorio Anthology* (G. Schirmer)

***Matthäuspassion*, selections:**
Music by Johann Sebastian Bach

"Ja! freilich will in uns das Fleisch und Blut" ("Yea truly, would in us our flesh and blood")

Ja freilich will in uns das Fleisch und Blut	Yea truly, would in us our flesh and blood
Zum Kreuz gezwungen sein;	Be forced upon the cross;
Je mehr es unsrer Seele gut,	The more it doth our spirit good,
Je herber geht es ein.	The grimmer it becomes.

"Komm, süßes Kreuz" ("Come, O sweet cross")

Komm, süßes Kreuz, so will ich sagen,	Come, O sweet cross, thus I'll confess it:
Mein Jesu, gib es immer her!	My Jesus, give it evermore!
Wird mir mein Leiden einst zu schwer,	Whene'er my burden be too grave,
So hilfst du mir es selber tragen.	Then thou thyself dost help me bear it.

Translation © by Z. Philip Ambrose from music.minnesota.publicradio.org

"Liber scriptus proferetur" ("The written record will be brought forward") from *Messa da requiem*
Music by Giuseppe Verdi

Liber scriptus proferetur	The written record will be brought
in quo totum continetur,	forward containing all deeds by
unde mundus judicetur.	which the world will be judged.
Judex ergo cum sedebit,	Therefore, when the Judge sits, all
quidquid late apparebit;	that which is hidden will be
nil inultum remanebit.	revealed. Nothing will be left unpunished.

Adapted from translation © 1995 by John Davies MA, Dave Trigg MA, Gordon Gibson BA, Des Bruton BA

"Vorrei spiegarvi, oh Dio," K. 418 ("I would like to explain to you, oh God")

Music by Wolfgang Amadeus Mozart

Vorrei spiegarvi, oh Dio
Qual è l'affanno mio;
Ma mi condanna il fato
A piangere e tacer.
Arder non pùo il mio core
Per chi vorrebbe amore
E fa che cruda io sembri,
Un barbaro dover.
Ah conte, partite,
Correte, fuggite
Lontano da me;
La vostra diletta
Emilia v'aspetta,
Languir non la fate,
È degna d'amor.
Ah stelle spietate!
Nemiche mi siete.
Mi perdo s'ei resta.
Partite, correte,
D'amor non parlate,
È vostro il suo cor.

I would like to explain to you, oh God,
what my grief is!
But Fate condemns me
to weep and keep silent.
My heart may not pine
for the one I would like to love,
and a terrible duty
makes me seem cruel.
Alas, Count, part from me,
run, flee
far away from me;
your beloved
Emilia awaits you,
don't keep her languishing,
she is worthy of love.
Alas, pitiless stars!
You are hostile to me.
I am lost if he stays.
Leave, run,
do not talk of love,
her heart is yours.

Translation by Rinnat Moriah

***Les Angélus*, Op. 57**
Music by Louis Vierne

"Au Matin" ("Morning")

Sur ma ville endormie a sonné
l'Angélus,
L'Angélus des clochers en hommage
à Marie:
Vois comme fuit la nuit et comme
le salut de l'Archange
est joyeux sur ma ville endormie.
Comme faon de la biche au revers
des côteaux
Va bondir le soleil!

Over my sleeping village the
Angelus has rung,
bells of honor to Mary:
see how the night flies, and how
the greeting of the Archangel
is joyful over my sleeping village.
The sun leaps up from behind the
knolls
like the doe's fawn.

La maison pauvre ou riche,
Les arbres, les jardins seront dorés
tantôt
Et joueront les enfants comme faon
de la biche.
Une journée apporte du bonheur
Ou du tourment au coeur!
Seigneur, je vous adore
Dans la sublimité des premières
lueurs du jour
et vous bénis une journée encore.

Houses of poor or rich,
trees and gardens will be gilded
soon,
and the children will play like the
doe's fawn.
Another day brings happiness
or torment to my heart!
Saviour, I adore You,
in the sublimity of the first light of
day,
and bless You for another day.

"A Midi" ("Noon")

Au midi qui flamboie et rutile, voici
Sur le bruit de cité et des foules,
la joie d'un clair soleil!
Mon Dieu, clament notre merci
Les cloches d'Angélus au midi qui flamboie.
Au milieu de la route où pélerinons
Entre l'enfance aimée et la mort qu'on redoute.

Sainte Mère de Dieu, nous nous arrêterons
Pour implorer ton aide au milieu de la route.
Car la tâche est immense et lourde pour nos bras
Tes maternelles mains apaisent nos souffrances
du midi jusqu'au soir tombant, guide nos pas
Aux moissons de ton Fils où la tâche est immense.

At midday, flaming and glittering,
over the noise of the cities and the crowds,
here is the joy of a clear sun!
My God, the Angelus bells are pealing our thanks
in the blaze of midday.
In the middle of our pilgrimage path,
between fond childhood and dreaded death.

Holy Mother of God, we will stop
to beg your aid in the middle of our path.
Because the task is immense and heavy for our arms,
your maternal hands calm our sufferings;
from midday until evening falls, guide our steps
to the harvest of your Son, where the task is immense.

"Au Soir" ("Evening")

Puisque la nuit remonte au ciel et dans nos coeurs.
Puisque l'heure est venue où chacun fait le compte
De ses travaux, de ses douleurs, de ses rancoeurs.
Nous te prions encore puisque la nuit remonte!

O Vierge, sois clémente au dernier Angélus
Qui berce le sommeil de la terre en tourmente !
Qu'aux misères du jour nous ne pensions plus!
A nos péchés humains, O Vierge sois clémente!

Dans la vie éternelle où la nuit ne vient pas.
Emportés par le vent que seules font les ailes
Des divins Angelots, nos Ave Maria Te chantent
notre amour dans la vie éternelle.

Since the night rises in the heavens and in our hearts,
since the hour is come where each of us makes a count
of our labors, our sorrows and their bitterness,
we pray to You again, since night is rising!

O Virgin, be merciful at the final Angelus
that cradles the sleep of the tormented world!
That we may no longer think of the worries of this day!
For our human sins, O Virgin, be merciful!

In the life eternal, where night does not come,
carried by the wind made only by the wings
of divine cherubs, our Ave Maria sings to you
of our love in eternal life.

Translation © 2003 by Thomas A. Gregg from recmusic.org

"Wohl dem, der nicht wandelt" ("Blessed is the man who does not walk") from Der erste Psalm

Music by Sigfnd Karg-Elert

Wohldem wohl dem der nich
wandelt im Rat der Gottlosen,
noch tritt auf den Weg der
Suender, noch sitzet da die
Spoetter sitzen,
sondern hat Lust zum Gesetz des
Herren und redet von seinem
Gesetz Tag und Nacht.
Der ist wie ein Baum, gepflanzet an
Wasserbaechen,
der seine Frucht bringt zu seiner
Zeit
und seine Blaetter verwelken nicht
und was er tut, das geraet wohl.
Aber so sind die Gottlosen nicht,
sondern wie Spreu, die der
Wind zerstreuet.
Darum bleiben die Gottlosen nicht
im Gericht
noch die Suender in der Gemeinde
der Gerechten.
Aber Gott kennt den Weg der
Gerechten.
Aber der Gottlosen Weg vergehet.

Blessed is the man who does not
walk in the counsel of the
wicked or stand in the way of
sinners or sit in the seat of
mockers.
But his delight is in the law of the
Lord, and on his law he
meditates day and night.
He is like a tree planted by streams
of water, which yields its fruit in
season and whose leaf does not
wither. Whatever he does
prospers.

Not so the wicked! They are like
chaff that the wind blows away.

Therefore the wicked will not stand
in the judgment, nor sinners in
the assembly of the righteous.

For the Lord watches over the way
of the righteous, but the way of
the wicked will perish.

New International Version Bible © BibleGateway.com

Next Student Recital

Monday, February 4 at 8 p.m.
Field Concert Hall

Bartók	**Three Études, Op. 18**
Beethoven	**Sonata No. 28 in A major, Op. 101**
	Kyu Yeon Kim, piano
Bruch	***Scottish Fantasy*, Op. 46**
	Zenas Hsu, violin
	Jungeun Kim, piano
Mozart	**Quartet in D major, K. 285**
	Masha Popova, flute
	Elizabeth Fayette, violin
	Marina Thibeault, viola
	Abraham Feder, cello

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Thirty-Seventh Student Recital
Monday, February 4 at 8 p.m.
Field Concert Hall

Quartet in D major, K. 285 Wolfgang Amadeus Mozart
(1756–91)

Allegro
Adagio
Rondeau: Allegretto

Masha Popova, flute
Elizabeth Fayette, violin
Marina Thibeault, viola
Abraham Feder, cello

Sonata No. 28 in A major, Op. 101 Ludwig van Beethoven
(1770–1827)

Etwas lebhaft, und mit der innigsten Empfindung
Lebhaft, marschmäßig
Langsam und sehnsuchtsvoll—
Geschwind, doch nicht zu sehr und mit Entschlossenheit

Kyu Yeon Kim, piano

INTERMISSION

Three Études, Op. 18 — Béla Bartók (1881–1945)

Allegro molto
Andante sostenuto
Rubato—Tempo giusto

Kyu Yeon Kim, piano

***Scottish Fantasy*, Op. 46** — Max Bruch (1838–1920)

Introduction: Grave—Adagio cantabile
Allegro—Adagio
Andante sostenuto
Finale: Allegro guerriero

Zenas Hsu, violin
Jungeun Kim, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Mozart quartet was prepared by Pamela Frank.

Performers

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Zenas Hsu from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Kyu Yeon Kim from Seoul is a student of Gary Graffman and entered Curtis in 2006.

Masha Popova from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Marina Thibeault from Québec is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, February 6 at 8 p.m.
Field Concert Hall

Graduation Recital: Dominic Armstrong, tenor

Brahms — ***Romanzen aus L. Tiecks Magelone*, Op. 33**
Dominic Armstrong, tenor
Mikael Eliasen, piano

Brahms — ***Liebeslieder Walzer*, Op. 52**
Layla Claire, soprano
Tammy Coil, mezzo-soprano
Dominic Armstrong, tenor
Evan Hughes, bass-baritone
Mikael Eliasen, piano
Lisa Keller, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Thirty-Eighth Student Recital

Graduation Recital—Dominic Armstrong, tenor

Wednesday, February 6 at 8 p.m.

Field Concert Hall

◆

***Liebeslieder Walzer*, Op. 52** — Johannes Brahms (1833–97)

"Rede, Mädchen, allzu liebes"
"Am Gesteine rauscht die Flut"
"O die Frauen"
"Wie des Abends schöne Röte"
"Die grüne Hopfenranke"
"Ein kleiner, hübscher Vogel"
"Wohl schön bewandt"
"Wenn so lind dein Auge mir"
"Am Donaustrande"
"O wie sanft die Quelle sich"
"Nein, es ist nicht auszukommen"
"Schlosser auf, und mache Schlösser"
"Vögelein durchrauscht die Luft"
"Sieh', wie ist die Welle klar"
"Nachtigall, sie singt so schön"
"Ein dunkeler Schacht ist Liebe"
"Nicht wandle, mein Licht"
"Es bebet das Gesträuche"

Layla Claire, soprano
Tammy Coil, mezzo-soprano
Joshua Stewart, tenor
Evan Hughes, bass-baritone
Mikael Eliasen, piano
Lisa Keller, piano

INTERMISSION

***Magelone-Lieder*, Op. 33** Brahms

"Keinen hat es noch gereut"
"Traun! Bogen und Pfeil"
"Sind es Schmerzen, sind es Freuden"
"Liebe kam aus fernen Landen"
"So willst du des Armen"
"Wie soll ich die Freude"
"War es dir, dem diese Lippen bebten"
"Wir müssen uns trennen"
"Ruhe, Süßliebchen im Schatten"
"Verzweiflung"
"Wie schnell verschwindet"
"Muß es eine Trennung geben"
"Sulima"
"Wie froh und frisch mein Sinn sich hebt"
"Treue Liebe dauert lange"

Dominic Armstrong, tenor
Mikael Eliasen, piano

(Texts and translations follow performer listing.)

◆

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◆

Performers

Dominic Armstrong, student of Marlena Kleinman Malas, entered Curtis in 2005 and is pursuing a Master of Music in Opera. He holds the Arthur Tracy Fellowship. For the Curtis Opera Theatre, he has performed the roles of Tamino (*The Magic Flute*), Ruggero (*La rondine*), title role (*L'Ormindo*), Mr. Upfold (*Albert Herring*), Le Pêcheur (*Le Rossignol*), and Man with a Paint Box (*Postcard from*

Morocco). He has also performed with the Opera Company of Philadelphia, Chautauqua Institution, Opera Theatre of Saint Louis, Ravinia's Steans Institute for Young Artists, and the Kansas City Symphony and University of Missouri orchestras.

This year Mr. Armstrong will appear in *L'elisir d'amore* (Nemorino) and *Iolanta* (Count Vaudémont) for the Curtis Opera Theatre; *Norma* with conductor Corrado Rovaris for the Opera Company of Philadelphia; *The Beggar's Opera* under the baton of Loren Maazel for the Castleton Residency for Young Artists in Opera; and *Candide* (title role) under Stephen Lord as a Filene Young Artist with the Wolf Trap Opera Company.

Mr. Armstrong recently was awarded first place in the Midwest Regional Finals of the Metropolitan Opera National Council Auditions and will sing in the semifinal round at the Metropolitan Opera this month.

Mr. Armstrong holds a Master of Music in Vocal Performance from the Juilliard School and a Bachelor of Music from Truman State University.

Layla Claire from Penticton, British Columbia, is a student of Ruth Falcon, adjunct faculty, and entered Curtis in 2006.

Tammy Coil from Centennial, Colo., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Evan Hughes from Santa Barbara, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Joshua Stewart from New Orleans is a student of Joan Patenaude-Yarnell and entered Curtis in 2005.

Mikael Eliasen, artistic director of vocal studies and the Curtis Opera Theatre

Lisa Keller, opera and voice coach

***Liebeslieder Walzer*, Op. 52**
Music by Johannes Brahms
Text by Georg Friedrich Daumer

"Rede, Mädchen, allzu liebes"

Rede, Mädchen, allzu liebes,
das mir in die Brust, die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Speak, maiden, whom I love all too much,
who hurled into my once aloof heart,
with only one glance,
these wild, ardent feelings!

Willst du nicht dein Herz erweichen,
willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, daß ich komme?

Will you not soften your heart?
Do you wish to be chaste
and remain without sweet bliss,
or do you want me to come to you?

Rasten ohne traute Wonne,
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen.

To remain without sweet bliss,
I would never make such a bitter penance.
So come, dark-eyes,
come when the stars greet you.

"Am Gesteine rauscht die Flut"

Am Gesteine rauscht die Flut,
heftig angetrieben;
wer da nicht zu seufzen weiß,
lernt es unterm Lieben.

Against the stones the stream rushes,
powerfully driven:
Those who do not know to sigh there,
will learn it when they fall in love.

"O die Frauen"

O die Frauen, o die Frauen,
wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

O women, o women,
how they melt one with bliss!
I would have become a monk long ago
if it were not for women!

"Wie des Abends schöne Röte"

Wie des Abends schöne Röte
möcht ich arme Dirne glühn,
Einem, Einem zu gefallen,
sonder Ende Wonne sprühn.

Like the evening's lovely red,
would I, a poor maiden, like to glow,
to please one, one boy,
and to then radiate bliss forever.

"Die grüne Hopfenranke"

Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!

Du höre, grüne Ranke!
Was hebst du dich nicht
himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr das Liebste weit?

The green hops vine,
it winds along the ground.
The young, fair maiden,
so mournful are her thoughts!

You—listen, green vine!
Why do you not raise yourself
heavenwards?
You—listen, fair maiden!
Why is your heart so heavy?

How can the vine raise itself
when no support lends it strength?
How can the maiden be merry
when her sweetheart is far away?

"Ein kleiner, hübscher Vogel"

Ein kleiner, hübscher Vogel
nahm den Flug
zum Garten hin,
da gab es Obst genug.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte so wie der.

Leimruten-Arglist
lauert an dem Ort;
der arme Vogel
konnte nicht mehr fort.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte doch,
ich täte nicht wie der.

Der Vogel kam
in eine schöne Hand,
da tat es ihm,
dem Glücklichen, nicht and.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte doch wie der.

A small, pretty bird
took flight
into the garden,
there was fruit enough there.
If I were a pretty,
small bird,
I would not tarry,
I would do just as he did.

Malicious lime-twigs
lurked in that place;
the poor bird
could not escape.
If I were a pretty,
small bird,
I would have hesitated,
I would not have done that.

The bird came
into a pretty girl's hand,
and she did not harm him,
the lucky thing.
If I were a pretty,
small bird,
I would not linger,
I would do just as he did.

"Wohl schön bewandt"

Wohl schön bewandt
war es vor ehe
mit meinem Leben,
mit meiner Liebe;
durch eine Wand,
ja, durch zehn Wände
erkannte mich
des Freundes Sehe.
Doch jetzo, wehe,
wenn ich dem Kalten
auch noch so dicht
vorm Auge stehe,
es merkts sein Auge,
sein Herze nicht.

Quite fair and contented
was I previously
with my life
and with my sweetheart;
through a wall,
yes, through ten walls,
did my friend's gaze
recognize me.
But now, oh woe,
if I am with that cold boy,
no matter how close
I stand before his eyes,
neither his eyes
nor his heart notices.

"Wenn so lind dein Auge mir"

Wenn so lind dein Auge mir
und so lieblich schauet,
jede letze Trübe flieht
welche mich umgrauet.

Dieser Liebe schöne Glut,
laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
dich ein andrer lieben.

When your eyes look at me
so gently and lovingly,
you chase away every last anxiety
that troubles my life.

The lovely glow of this love,
do not let it disappear!
No one else will ever love you
as faithfully as I.

"Am Donaustrande"

Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Das Mädchen,
es ist wohl gut gehegt,
zehn eiserne Riegel
sind vor die Türe gelegt.

Zehn eiserne Riegel
das ist ein Spaß;
die spreng ich
als wären sie nur von Glas.

On the banks of the Danube,
there stands a house,
and looking out of it
is a pink-cheeked maiden.

The maiden
is very well-protected:
Ten iron bolts
have been placed on the door.

But ten iron bolts
are but a joke;
I will snap them
as if they were only glass.

"O wie sanft die Quelle sich"

O wie sanft die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

O how gently the stream
winds through the meadow!
O how lovely it is when Love
finds Love!

"Nein, es ist nicht auszukommen"

Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten.

Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so heißts, ich wäre
irr aus Liebe.

No, there's just no getting along
with people;
they always make such poisonous
interpretations of everything.

If I'm merry, they say I cherish
loose urges;
if I'm quiet, they say
I am crazed with love.

"Schlosser auf, und mache Schlösser"

Schlosser auf, und mache Schlösser,
Schlösser ohne Zahl;
denn die bösen Mäuler will ich
schließen allzumal.

Locksmith, get up and make your
locks,
locks without number;
for I want to lock up
all the evil mouths.

"Vögelein durchrauscht die Luft"

Vögelein durchrauscht die Luft,
sucht nach einem Aste;
und das Herz, ein Herz, ein Herz
begehrt's,
wo es selig raste.

The little bird rushes through the air,
searching for a branch;
and my heart desires a heart, a heart
on which it can blessedly rest.

"Sieh', wie ist die Welle klar"

Sieh', wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

See how clear the waves are
when the moon gazes down!
You who are my love,
you love me back!

"Nachtigall, sie singt so schön"

Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

The nightingale, it sings so
beautifully,
when the stars are twinkling.
Love me, my beloved heart,
kiss me in the dark!

"Ein dunkeler Schacht ist Liebe"

Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hören noch sehn,
nur denken an meine Wonnen,
nur stöhnen in meinen Wehn.

Love is a dark shaft,
a very dangerous well;
and I, poor man, fell in.
I can neither hear nor see,
I can only think about my bliss,
I can only moan in my woe.

"Nicht wandle, mein Licht"

Nicht wandle, mein Licht,
dort außen im Flurbereich!
Die Füße würden dir, die zarten,
zu naß, zu weich.

All überströmt sind dort die Wege,
die Stege dir;
so überreichlich tränte dorten
das Auge mir.

Do not wander, my light,
out there in the field!
Your feet, your tender feet, would get
too wet, too soft.

All flooded are the paths there,
and the bridges,
so amply there
did my eyes weep.

"Es bebet das Gesträuche"

Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In gleicher Art erbebet
die Seele mir, erschüttert
von Liebe, Lust und Leide,
gedenkt sie dein.

The bushes are trembling;
they were brushed by a
little bird in flight.
In the same way,
my soul trembles,
overcome by love, pleasure, and
sorrow,
as it thinks of you.

Translation © by Emily Ezust from recmusic.org

Magelone-Lieder, Op. 33

Music by Johannes Brahms
Text by Johann Ludwig Tieck

A troubadour visiting the kingdom of Prince Peter of Provence senses Peter's restlessness and encourages him to find himself on a journey away from his native land.

I. Encouragement: "Keinen hat es noch gereut"

Keinen hat es noch gereut, Der das Roß bestiegen, Um in frischer Jugendzeit Durch die Welt zu fliegen.	No one has yet regretted getting on his horse In his fresh youth To speed through the world.
Berge und Auen, Einsamer Wald, Mädchen und Frauen Prächtig im Kleide, Golden Geschmeide, Alles erfreut ihn mit schöner Gestalt.	Mountains and meadows, Lonely forests, Maidens and women Splendorous in their attire, Golden jewelry, Everything delights him with its fair form.
Wunderlich fliehen Gestalten dahin, Schwärmerisch glühen Wünsche in jugendlich trunkenem Sinn.	Miraculously fly Forms past him, Rapturously glow the desires in his youth-drunk senses.
Ruhm streut ihm Rosen Schnell in die Bahn, Lieben und Kosen, Lorbeer und Rosen Führen ihn höher und höher hinan.	Fame strews roses Swiftly in his path, Love and caresses, and laurels and roses Lead him higher and higher onward.
Rund um ihn Freuden, Feinde beneiden, Erliegend, den Held. Dann wählt er bescheiden Das Fräulein, das ihm nur vor allen gefällt.	Around him: joys, His enemies envy him, And succumb to the hero. Then he chooses contentedly the maiden who, of all, most pleases him.

Und Berge und Felder
Und einsame Wälder
Mißt er zurück.
Die Eltern in Tränen,
Ach, alle ihr Sehnen—
Sie alle verreinigt das lieblichste
Glück.

Sind Jahre verschwunden,
Erzählt er dem Sohn
In traulichen Stunden,
Und zeigt seine Wunden,
Der Tapferkeit Lohn.
So bleibt das Alter selbst noch jung,
Ein Lichtstrahl in der Dämmerung.

And mountains and fields
and lonely forests
He soon leaves behind him.
His parents in tears,
Ah, after all of their longing—
They are all reunited in loving
happiness.

Years have slipped past;
He tells his son
In a comfortable moment,
And points to his scars,
The rewards of his bravery.
Thus the old age remains yet young,
A beam of light in the dusk.

Peter leaves home, receiving encouragement from his father and a gift of three golden rings from his mother, should he find a lovely young maiden. He mounts his steed and on his journey sings lustily:

II. "Traun! Bogen und Pfeil"

Traun! Bogen und Pfeil
Sind gut für den Feind,
Hülflos alleweil
Der Elende weint;
Dem Edlen blüht Heil,
Wo Sonne nur scheint,
Die Felsen sind steil,
Doch Glück ist sein Freund.

Verily! Bow and arrow
Are useful against the enemy,
Every helpless,
The weak and wretched man will
weep;
Health blooms for the noble man
Wherever the sun may shine:
The cliffs may be steep,
But Luck is his friend.

Upon hearing of the beauty of the daughter of the King of Naples, Peter travels there to compete in jousts and win the heart of Magelone. After winning, the king asks for his identity, which he hides to prove himself on his own merit. At a banquet following the joust, Peter is seated across from Magelone, and, on his walk home, he finds himself intoxicated by his first love.

III. Doubt: "Sind es Schmerzen, sind es Freuden"

Sind es Schmerzen, sind es Freuden,
Die durch meinen Busen ziehn?
Alle alten Wünsche scheiden,
Tausend neue Blumen blühn.

Durch die Dämmerung der Tränen
Seh' ich ferne Sonnen stehn,—
Welches Schmachten? welches
Sehnen!
Wag' ich's? soll ich näher gehn?

Ach, und fällt die Träne nieder,
Ist es dunkel um mich her;
Dennoch kömmt kein Wunsch mir
wieder,
Zukunft ist von Hoffnung leer.

So schlage denn, strebendes Herz,
So fließet denn, Tränen, herab,
Ach, Lust ist nur tieferer Schmerz,
Leben ist dunkles Grab,—

Ohne Verschulden
Soll ich erdulden?
Wie ist's, daß mir im Traum
Alle Gedanken
Auf und nieder schwanken!
Ich kenne mich noch kaum.

O, hört mich, ihr gütigen Sterne,
O höre mich, grünende Flur,
Du, Liebe, den heiligen Schwur:
Bleib' ich ihr ferne,
Sterb' ich gerne.
Ach, nur im Licht von ihrem Blick
Wohnt Leben und Hoffnung und
Glück!

Are they sorrows or are they joys
Which tug at my breast?
All the old desires leave;
A thousand new flowers bloom.

Through the dusk of tears
I see suns standing in the distance,—
What languishing, what longing!
Do I dare? Shall I move closer?

Ah, and when my tears are falling,
It is dark around me;
Yet if my desires do not return,
The future is empty of hope.

So beat then, my ambitious heart,
So flow down then, my tears,
Ah, joy is only a deeper pain,
Life is a dark grave,—

Without guilt,
Should I then suffer?
How is it that in my dreams
All my thoughts
Tremble up and down?
I scarcely know myself any more.

O, hear me, kindly stars,
O hear me, green meadow,
And you, my love, hear my holy oath:
If I remain far from her,
I will die gladly.
Ah, only in the light of her gaze
Dwell life and hope and happiness!

Magelone, finding herself dreaming of the young man from the night before, asks her nurse, Gertrude, to find Peter and learn more about him. Gertrude meets Peter, and upon hearing her news, the overjoyed knight presents Gertrude with one of the gold rings and this poem.

IV. Hope: "Liebe kam aus fernen Landen"

Liebe kam aus fernen Landen
Und kein Wesen folgte ihr,
Und die Göttin winkte mir,
Schlang mich ein mit süßen Banden.

The goddess Love came from a far-off land
And not a creature followed her,
And the goddess waved at me,
And bound me with sweet ribbons.

Da begann ich Schmerz zu fühlen,
Tränen dämmerten den Blick:
Ach! was ist der Liebe Glück,
Klagt' ich, wozu dieses Spielen?

Then I began to feel the pain;
Tears darkened my gaze.
Ah! What is Love's happiness,
I lamented; why this game?

Keinen hab' ich weit gefunden,
Sagte lieblich die Gestalt,
Fühle du nun die Gewalt,
Die die Herzen sonst gebunden.

I have not found anyone in my wide travels,
Said the lovely shape,
You will now feel the power
That binds other hearts.

Alle meine Wünsche flogen
In der Lüfte blauen Raum,
Ruhm schien mir ein Morgentraum,
Nur ein Klang der Meereswogen.

All of my desires fled
Into the blue expanse of air,
Glory seemed to me a daydream,
Only the lament of ocean waves.

Ach! wer löst nun meine Ketten?
Denn gefesselt ist der Arm,
Mich umfleucht der Sorgen Schwarm;
Keiner, keiner will mich retten?

Ah! Who will loosen my fetters now?
For my arms are bound,
About me flies a swarm of worries;
Will no one rescue me?

Darf ich in den Spiegel schauen,
Den die Hoffnung vor mir hält?
Ach, wie trügend ist die Welt!
Nein, ich kann ihr nicht vertrauen.

May I gaze into the mirror,
Which Hope is holding before me?
Ah, how misleading is the world!
No, I cannot believe in it.

O, und dennoch laß nicht wanken,
Was dir nur noch Stärke gibt,
Wenn die Einz'ge dich nicht liebt,
Bleib nur bittrer Tod dem Kranken.

Oh, and yet, do not be shaken
In what gives you strength:
If your one-and-only does not love you,
There remains only sickness and bitter death.

Magelone finds herself dreaming nightly about this new suitor and tells Gertrude her feeling that life is beginning to center on this knight. Gertrude sees Peter again and is again given a ring and poem to pass along.

V. Happiness: "So willst du des Armen"

So willst du des Armen
Dich gnädig erbarmen?
So ist es kein Traum?
Wie rieseln die Quellen,
Wie tönen die Wellen,
Wie rauschet der Baum!

Will you, then, on a poor man
graciously take pity?
So it is no dream?
How the spring does trickle,
How the waves do ring,
How the trees do rustle!

Tief lag ich in bangen
Gemäuern gefangen,
Nun grüßt mich das Licht!
Wie spielen die Strahlen!
Sie blenden und malen
Mein schüchtern Gesicht.

Deep I lay, within fearsome
Walls imprisoned,
Now daylight greets me!
How the sunbeams do play!
They dazzle and paint
My timid face.

Und soll ich es glauben?
Wird keiner mir rauben
Den köstlichen Wahn?
Doch Träume entschweben,
Nur lieben heißt leben;
Willkommene Bahn!

Should I believe it?
Will no one rob me
Of this delicious delusion?
Yet dreams float away
And only love distinguishes life;
I welcome my fate!

Wie frei und wie heiter!
Nicht eile nun weiter,
Den Pilgerstab fort!
Du hast überwunden,
Du hast ihn gefunden,
Den seligsten Ort!

How free and cheerful!
There's no more hurry;
Put away your pilgrim's staff!
You have won,
You have discovered it,
The most blissful place!

The following morning, Gertrude asks for assurances from Peter that his intentions are pure. Peter promises his eternal fidelity, and Gertrude then describes a secret passage to Magelone's room, where she would be waiting the next morning. Peter wanders into the street and sings about his yearning, accompanied by his lute.

VI. Anticipation: "Wie soll ich die Freude"

Wie soll ich die Freude,
Die Wonne denn tragen?
Daß unter dem Schlagen
Des Herzens die Seele nicht scheide?

How can I endure the joy,
How can I then endure the bliss?
That under all the throbbing
Of my heart, my soul will not part
from me?

Und wenn nun die Stunden
Der Liebe verschwunden,
Wozu das Gelüste,
In trauriger Wüste
Noch weiter ein lustleeres Leben zu ziehn,
Wenn nirgend dem Ufer mehr Blumen erblühn?

Wie geht mit bleibehangnen Füßen
Die Zeit bedächtig Schritt vor Schritt!
Und wenn ich werde scheiden müssen,
Wie federleicht fliegt dann ihr Tritt!

Schlage, sehnsüchtige Gewalt,
In tiefer, treuer Brust!
Wie Lautenton vorüberhallt,
Entflieht des Lebens schönste Lust.
Ach, wie bald
Bin ich der Wonne mir kaum noch bewußt.

Rausche, rausche weiter fort,
Tiefer Strom der Zeit,
Wandelst bald aus Morgen Heut,
Gehst von Ort zu Ort;
Hast du mich bisher getragen,
Lustig bald, dann still,
Will es nun auch weiter wagen,
Wie es werden will.

Darf mich doch nicht elend achten,
Da die Einz'ge winkt,
Liebe läßt mich nicht verschmachten,
Bis dies Leben sinkt!
Nein, der Strom wird immer breiter,
Himmel bleibt mir immer heiter,
Fröhlichen Runderschlags fahr' ich hinab,
Bring' Liebe und Leben zugleich an das Grab.

And if now the hours
Of love have vanished,
Why the urge
In dreary desolation,
To drag further a joyless life
When by the shore the flowers will not bloom?

With what tarrying feet does Time pass,
Step by deliberate step!
And if I must part,
How feather-light does its step then fly!

Throb, o yearning power,
In my deep, true breast!
Like echoes of a lure, fading away,
Do the finest joys of life flee.
Ah, how soon
Till I am hardly aware of bliss.

Rush, rush ever forth,
Deep stream of time,
Soon you will wander off, today or tomorrow,
And go from place to place;
Since you have taken me this far,
Now merrily, now quietly;
I will now venture further,
However it may turn out.

I must not think myself wretched,
Since my Darling beckons;
Love will not let me languish
Until this life has sunk!
No, the stream will every broaden,
Heaven will remain every clear,
Joyously I row farther;
I'll bring love and life together to the grave.

The following morning, as promised, the two meet. Peter presents Magelone with the third ring, and she gives him a gold chain and a kiss in return. Overwhelmed with happiness, Peter wanders the streets, blissfully recalling that first kiss...

VII. Recollection: "War es dir, dem diese Lippen bebten"

War es dir, dem diese Lippen bebten,
Dir der dargebotne süße Kuß?
Gibt ein irdisch Leben so Genuß?
Ha! wie Licht und Glanz vor meinen
Augen schwebten,
Alle Sinne nach den Lippen strebten!

Was it you for whom these lips
trembled,
For you, that sweet, offered kiss?
Can an earthly life be so enjoyable?
Ha! how the light and radiance
danced before my eyes,
All my senses aspired to those lips!

In den klaren Augen blickte
Sehnsucht, die mir zärtlich winkte,
Alles klang im Herzen wieder,
Meine Blicke sanken nieder,
Und die Lüfte tönten Liebeslieder.

From those clear eyes shone
a yearning which tenderly beckoned
me;
All echoed again in my heart
My gaze sank low
And the breezes whispered love songs.

Wie ein Sternenpaar
Glänzten die Augen, die Wangen
Wiegten das goldene Haar,
Blick und Lächeln schwangen
Flügel, und die süßen Worte gar
Weckten das tiefste Verlangen;
O Kuß, wie war dein Mund so
brennend rot!
Da starb ich, fand ein Leben erst im
schönsten Tod.

Like a pair of stars
Gleamed your eyes, your cheeks
Cradled by golden hair;
Your gazes and smiles took wing,
And your sweet words
Awoke a deep longing:
O Kiss, how burning red your mouth
was!
I died, and first found life in fairest
death.

Although the Magelone's father wishes her to marry Harry of Carpone, Peter has again won the joust. Peter knows it is time to leave Naples but fears that Magelone will be forced to marry while he is away. Peter convinces her to flee Naples with him. As he waits for her, Peter bids farewell to the lute that has served him so well...

VIII. Resolution: "Wir müssen uns trennen"

Wir müssen uns trennen,
Geliebtes Saitenspiel,
Zeit ist es, zu rennen
Nach dem fernen, erwünschten Ziel.

Ich ziehe zum Streite,
Zum Raube hinaus,
Und hab' ich die Beute,
Dann flieg' ich nach Haus.

Im rötlichen Glanze
Entflieh' ich mit ihr,
Es schützt uns die Lanze,
Der Stahlharnisch hier.

Kommt, liebe Waffenstücke,
Zum Scherz oft angetan,
Beschirmet jetzt mein Glücke
Auf dieser neuen Bahn!

Ich werfe mich rasch in die Wogen,
Ich grüße den herrlichen Lauf,
Schon mancher ward niedergezogen,
Der tapfere Schwimmer bleibt obenauf.

Ha! Lust zu vergeuden
Das edele Blut!
Zu schützen die Freude,
Mein köstliches Gut!
Nicht Hohn zu erleiden,
Wem fehlt es an Mut?

Senke die Zügel,
Glückliche Nacht!
Spanne die Flügel,
Daß über ferne Hügel
Uns schon der Morgen lacht!

We must part,
Beloved lute,
It is time to chase
After a far-off, longed-for goal.

I am off to battle,
Off to plunder;
And when I have my loot,
Then I shall fly home.

In the red gleam
I fly with her,
and my lance protects us,
and my steel armor here.

Come, dear weapons,
In jest so often donned:
Defend now my happiness
On this new road!

I throw myself into the waves,
I greet the glorious course;
Many have been dragged under,
But the brave swimmer remains on top.

Ha! What joy it is to spill
Noble blood!
To protect my happiness,
My precious property!
Not to suffer scorn,
Who lacks courage for that?

Let fall your reins,
Happy Night!
Spread your wings;
Over the far-off hills,
Upon us morning already smile!

Peter and Magelone are chased by the king's troops. The knight decides to take a difficult route that thwarts the pursuers. After traveling through the night, Magelone begs to rest. Peter lays his cloak on the ground and begins to sing to her as she falls asleep.

IX. Lullaby: "Ruhe, Süßliebchen, im Schatten"

Ruhe, Süßliebchen, im Schatten
Der grünen, dämmernden Nacht:
Es säuselt das Gras auf den Matten,
Es fächelt und kühlt dich der Schatten
Und treue Liebe wacht.
Schlafe, schlaf ein,
Leiser rauscht der Hain,
Ewig bin ich dein.

Rest, my love, in the shade
Of green, darkening night;
The grass rustles on the meadow,
The shadows fan and cool thee
And true love is awake.
Sleep, go to sleep!
Gently rustles the grove,
Eternally am I thine.

Schweigt, ihr versteckten Gesänge,
Und stört nicht die süßeste Ruh'!
Es lauschet der Vögel Gedränge,
Es ruhen die lauten Gesänge,
Schließ, Liebchen, dein Auge zu.
Schlafe, schlaf ein,
Im dämmernden Schein,
Ich will dein Wächter sein.

Hush, you hidden songs,
And disturb not her sweetest repose!
The flock of birds listens,
Stilled are their noisy songs.
Close thine eyes, my darling,
Sleep, go to sleep;
In the twilight
I will watch over thee.

Murmelt fort, ihr Melodien,
Rausche nur, du stiller Bach.
Schöne Liebesphantasien
Sprechen in den Melodien,
Zarte Träume schwimmen nach.
Durch den flüsternden Hain
Schwärmen goldne Bienelein
Und summen zum Schlummer dich ein.

Murmer on, you melodies,
Rush on, you quiet stream.
Lovely fantasies of love
do these melodies evoke:
Tender dreams swim after them.
Through the whispering grove
Swarm tiny golden bees
Which hum thee to sleep.

Curious about a bag around Magelone's neck, Peter looks inside and finds his three gold rings. He sets the bag down and falls asleep. A few moments later, a raven swoops down, waking Peter, who sees the bird fly off with Magelone's tokens. The raven, finding nothing edible in the bag, drops it on a rock in the sea. Distraught, Peter jumps in a rowboat and goes after the rings, and suddenly he finds himself in a great storm that sends him out to sea. Despairing of seeing Magelone again, Peter challenges the sea to do its worst.

X. Despair: "Verzweiflung"

So tönet denn, schäumende Wellen,
Und windet euch rund um mich her!
Mag Unglück doch laut um mich bellen,
Erbost sein das grausame Meer!

Resound, then, foaming waves
And twine around me!
May misfortune bay loudly about me,
The cruel sea let loose its fury!

Ich lache den stürmenden Wettern,
Verachte den Zorngrimm der Flut;
O, mögen mich Felsen zerschmettern!
Denn nimmer wird es gut.

I laugh at the stormy weather,
I scorn the wrath of the tide;
O, may the rocks dash me to pieces!
For never will it turn out well.

Nicht klag' ich, und mag ich nun scheitern,
Im wäßrigen Tiefen vergehn!
Mein Blick wird sich nie mehr erheitern,
Den Stern meiner Liebe zu sehn.

I will not lament, even if I founder,
And perish in the watery deeps!
My gaze will never more be cheered
By the sight of my darling's star.

So wälzt euch bergab mit Gewittern,
Und raset, ihr Stürme, mich an,
Daß Felsen an Felsen zersplittern!
Ich bin ein verlorener Mann.

So send hurtling down your thunder,
And tear at me, o Storm,
Until rock shatters upon rock!
I am a lost man.

Magelone weeps bitterly as she awakens to find Peter gone. Seizing her courage, she eventually finds herself in the employ of an old shepherd and his wife. Magelone passes her solitude sitting in the doorway, singing to herself...

XI. Grief: "Wie schnell verschwindet"

Wie schnell verschwindet
So Licht als Glanz,
Der Morgen findet
Verwelkt den Kranz,

Der gestern glühte
In aller Pracht,
Denn er verblühte
In dunkler Nacht.

Es schwimmt die Welle
Des Lebens hin,
Und färbt sich helle,
Hat's nicht Gewinn;

Die Sonne neiget,
Die Röte flieht,
Der Schatten steiget
Und Dunkel zieht.

So schwimmt die Liebe
Zu Wüsten ab,
Ach, daß sie bliebe
Bis an das Grab!

Doch wir erwachen
Zu tiefer Qual:
Es bricht der Nachen,
Es löscht der Strahl.

Vom schönen Lande
Weit weggebracht
Zum öden Strande,
Wo um uns Nacht.

How quickly disappear
Light and radiance;
The morning finds
A withered garland,

That only yesterday glowed
In all its splendor.
For it has faded
In the dark night.

Like a wave does
Life drift away,
As bright as it has painted itself:
It has gained nothing;

The sun sets,
The redness flees,
The shadows climb,
And darkness draws in.

So love floats
Into the wastelands,
Ah, would that it might remain
Until the grave!

Yet we awake
To deep pain;
The skiff breaks,
The light is extinguished.

From the beautiful land
We are brought far away,
To a desolate shore
Where night surrounds us.

Meanwhile, Peter is picked up by a ship manned by Moorish sailors. They take Peter to their sultan, who makes his fine new slave the head gardener. Peter, heart heavy, wanders into the darkening gardens at night, singing quietly to himself...

XII. Parting: "Muß es eine Trennung geben"

Muß es eine Trennung geben,
Die das treue Herz zerbricht?
Nein, dies nenne ich nicht leben,
Sterben ist so bitter nicht.

Hör' ich eines Schäfers Flöte,
Härme ich mich inniglich,
Seh' ich in die Abendröte,
Denk' ich brünstiglich an dich.

Gibt es denn kein wahres Lieben?
Muß denn Schmerz und Trennung
sein?
Wär' ich ungeliebt geblieben,
Hätt' ich doch noch
Hoffnungsschein.

Aber so muß ich nun klagen:
Wo ist Hoffnung, als das Grab?
Fern muß ich mein Elend tragen,
Heimlich bricht das Herz mir ab.

Must there be a parting
That will cause true hearts to break?
No, that I do not call living:
Dying is not so bitter.

When I hear a shepherd's flute,
Inside I grieve;
When I gaze at a sunset,
I think passionately of you.

Is there then no true love?
Must there be pain and parting?
If I'd remained unloved
I would then have at least a glimmer
of hope.

But so I must now lament:
Where is Hope, but in the grave?
Far away must I bear my misery,
In secrecy, my heart breaks.

Loved by the sultan, his daughter, and the whole kingdom, Peter lives a very happy life, if not for his constant thoughts of his beloved Magelone. The sultan's daughter, Sulima, falls deeply in love with the gardener and tries to convince Peter to take a boat and run off with her. Peter agrees in order to take the boat and find his Magelone. Hiding in the garden, he sings the song Sulima has taught him, their meeting signal.

XIII. Atonement: "Sulima"

Geliebter, wo zaudert
Dein irrender Fuß?
Die Nachtigall plaudert
Von Sehnsucht und Kuß.

Es flüstern die Bäume
Im goldenen Schein,
Es schlüpfen mir Träume
Zum Fenster hinein.

Ach! kennst du das Schmachten
Der klopfenden Brust?
Dies Sinnen und Trachten
Voll Qual und voll Lust?

Beflügle die Eile
Und rette mich dir,
Bei nächtlicher Weile
Entfliehn wir von hier.

Die Segel, sie schwellen,
Die Furcht ist nur Tand:
Dort, jenseit den Wellen
Ist väterlich Land.

Die Heimat entfliehet,
So fahre sie hin!
Die Liebe, sie ziehet
Gewaltig den Sinn.

Horch! wollüstig klingen
Die Wellen im Meer,
Sie hüpfen und springen
Mutwillig einher,

Und sollten sie klagen?
Sie rufen nach dir!
Sie wissen, sie tragen
Die Liebe von hier.

My love, where tarries
Your wrongly treading feet?
The nightingale chatters
About yearning and kisses.

The trees whisper
In the golden luster,
Dreams slip in
Through my window.

Ah! Do you know the pining
Of a throbbing breast?
These thoughts and hopes
full of pain and full of joy?

Give wing to your haste
And rescue me,
While it remains night;
We shall fly from here.

The sails, the swell,
Fear is but a trifle;
There, beyond the waves
Is our homeland.

Our home recedes.
So let it!
Love draws
The thoughts powerfully.

Hark! Ecstatically resound
The waves in the sea.
They bounce and jump
Cheerily along.

And should they lament?
They call for you!
They know that they are carrying
Love from here.

As he sings Sulima's song, he has a vision of Magelone reproaching him, and immediately resolves to leave without Sulima. Untying the boat, he pushes it out to sea. As Sulima's song mutes itself behind him, his courage revives and he sings to himself, adrift on the sea.

XIV. Fresh Thoughts: "Wie froh und frisch mein Sinn sich hebt"

Wie froh und frisch mein Sinn sich hebt,
Zurück bleibt alles Bangen,
Die Brust mit neuem Mute strebt,
Erwacht ein neu Verlangen.

Die Sterne spiegeln sich im Meer,
Und golden glänzt die Flut.
Ich rannte taumelnd hin und her,
Und war nicht schlimm, nicht gut.

Doch niedergezogen
Sind Zweifel und wankender Sinn;
O tragt mich, ihr schaukelnden Wogen,
Zur längst ersehnten Heimat hin.

In lieber, dämmernder Ferne,
Dort rufen heimische Lieder,
Aus jeglichem Sterne
Blickt sie mit sanftem Auge nieder.

Ebne dich, du treue Welle,
Führe mich auf fernen Wegen
Zu der vielgeliebten Schwelle,
Endlich meinem Glück entgegen!

How happy and fresh my thoughts soar,
Behind me I leave all my fears,
My heart strives with new cheer,
And new yearnings awaken.

The stars are mirrored in the sea,
And golden gleams the tide.
I ran dizzily hither and thither,
And was neither bad nor good.

Yet weighed down
Are doubts and indecisive thoughts;
O carry me, you rocking waves,
To my homeland, long yearned-for.

In the dear, darkening distance,
There call the songs of home,
From every star
She gazes down with gentle eyes.

Smooth yourself, o trusty wave,
Lead me on the long road
To that well-beloved threshold,
To my happiness at long last!

Peter makes it back to land and eventually heads down the road to Provence. As he approaches a broad meadow, he hears the sweet voice of a young girl singing. The shepherd and his wife invite the young man in, and Magelone presents herself at the door. The two are together again at last! Soon they marry and plant a tree in front of a fantastic house Peter builds for the couple. Each year they return to the tree and sing this song in praise of enduring love...

XV. Fidelity: "Treue Liebe dauert lange"

Treue Liebe dauert lange,
Überlebet manche Stund',
Und kein Zweifel macht sie bange,
Immer bleibt ihr Mut gesund.

Dräuen gleich in dichten Scharen,
Fordern gleich zum Wankelmut
Sturm und Tod, setzt den Gefahren
Lieb' entgegen, treues Blut.

Und wie Nebel stürzt zurücke,
Was den Sinn gefangen hält,
Und dem heitern Frühlingsblicke
Öffnet sich die weite Welt.

Errungen,
Bezwungen
Von Lieb' ist das Glück,
Verschwunden
Die Stunden,
Sie fliehen zurück;
Und selige Lust,
Sie stillet,
Erfüllet
Die trunkene, wonneklopfende Brust;
Sie scheide
Von Leide
Auf immer,
Und nimmer
Entschwinde die liebliche, selige,
himmlische Lust!

True love lingers long,
Outlives many an hour,
And no doubts will make it shrink;
Always will its spirits remain healthy.

They menace it in thick hordes,
Promoting vacillating doubt,
Storm and Death, these dangers
True blood opposes with Love.

And, like mist, starts back
What has held captive the sense,
And to the merry gaze of spring
the wide world opens itself

Achieved,
Mastered,
By Love is Happiness,
Vanished
Are those hours,
But back again they fly,
And blissful delight,
Becomes quiet
And fills
The intoxicated, throbbing, joyful
breast;
They part
From pain
Forever,
And never
Will this lovely, ecstatic, heavenly
joy disappear!

Translation © by Emily Ezust from recmusic.org

Next Student Recital

Friday, February 8 at 8 p.m.
Field Concert Hall

Bottesini	***Passione amorose***
	Blake Hinson, double bass
	William N. Farrington, double bass ('06)
	Elena Urioste, violin
	Elizabeth Fayette, violin
	Philip Kramp, viola
	Camden Shaw, cello
Brahms	**Quartet No. 3 in C minor, Op. 60**
	Hyo Rim Han, violin
	Jin-Sun Hong, viola
	Ji-Young Lee, cello
	Ruoyu Huang, piano
Bruch	**Selections from Eight Pieces, Op. 83**
	Johnny Teyssier, clarinet
	Hanna Lee, viola
	Kwan Kyu Yi, piano
Haydn	**Sonata in C major, Hob. XVI:48**
Rachmaninoff	**Sonata No. 2 in B-flat minor, Op. 36**
	Kyu Yeon Kim, piano
Rabe	***Basta for Trombone Solo***
	Ryan Seay, trombone

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Thirty-Ninth Student Recital
Friday, February 8 at 8 p.m.
Field Concert Hall

◆

Basta for Trombone Solo — Folke Rabe (b. 1935)

Ryan Seay, trombone

Sonata in C major, Hob. XVI:48 — Joseph Haydn (1732–1809)
Andante con espressione
Rondo: Presto

Sonata No. 2 in B-flat minor, Op. 36 — Sergei Rachmaninoff (1873–1943)
Allegro agitato
Andante
Allegro molto

Kyu Yeon Kim, piano

Passione amorose — Giovanni Bottesini (1821–89)

Blake Hinson, double bass
William N. Farrington, double bass
Elena Urioste, violin
Elizabeth Fayette, violin
Philip Kramp, viola
Camden Shaw, cello

INTERMISSION

Eight Pieces, Op. 83, selections — Max Bruch (1838–1920)

Andante
Allegro con moto
Rumänische melodie: Andante
Andante con moto
Allegro vivace, ma non troppo

Johnny Teyssier, clarinet
Hanna Lee, viola
Kwan Kyu Yi, piano

Quartet No. 3 in C minor, Op. 60 — Johannes Brahms (1833–97)

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Hyo Rim Han, violin
Jin-Sun Hong, viola
Ji-Young Lee, cello
Ruoyu Huang, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Bottesini piece was prepared by Harold Hall Robinson.

The Bruch trio was prepared by Pamela Frank.

The Brahms quartet was prepared by Meng-Chieh Liu.

Performers

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Hyo Rim Han from Busan, Korea, is a student of Victor Danchenko and entered Curtis in 2004.

Blake Hinson from West Des Moines, Iowa, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2005.

Jin-Sun Hong from Seoul is a student of Misha Amory and entered Curtis in 2007.

Ruoyu Huang from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Kyu Yeon Kim from Seoul is a student of Gary Graffman and entered Curtis in 2006.

Philip Kramp from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Hanna Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Ji-Young Lee from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Elena Urioste from Philadelphia is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2003.

Kwan Kyu Yi from Bayside, N.Y., is a student of Ignat Solzhenitsyn and entered Curtis in 2004.

William N. Farrington (Double Bass '06)

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital
Wednesday, February 13 at 8 p.m.
Field Concert Hall

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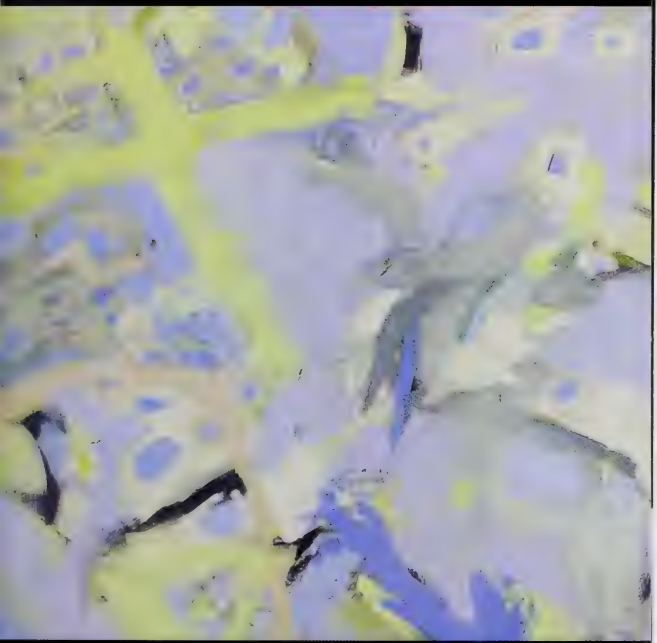
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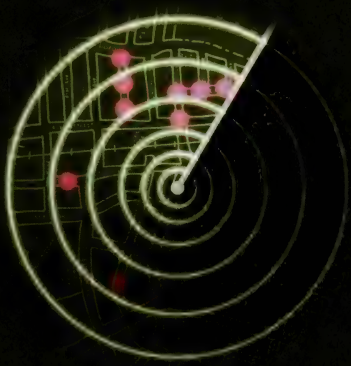


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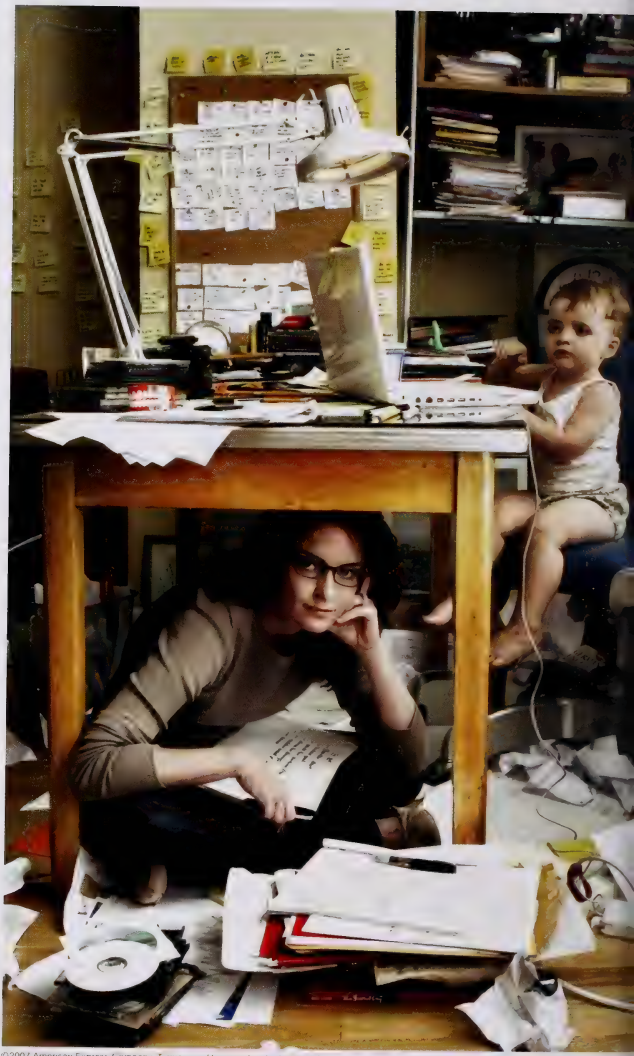


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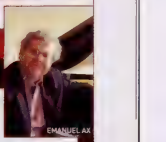
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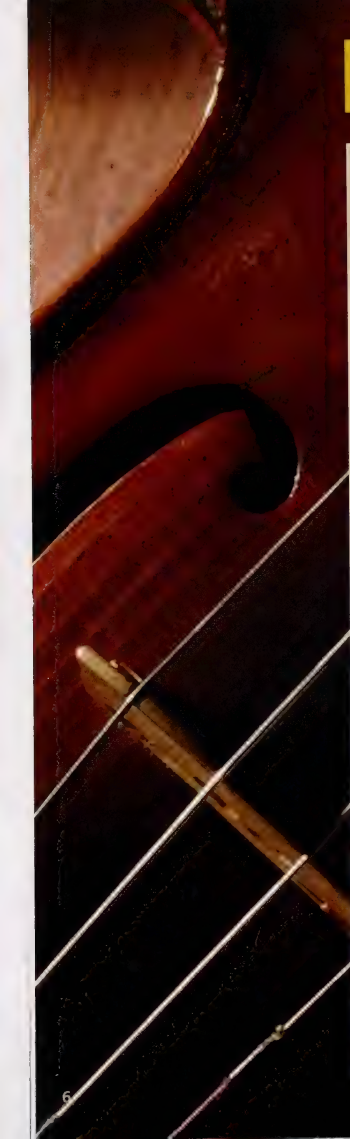
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From the Executive and Artistic Director

This is an exciting time of year for us, as we look ahead with great anticipation to our plans for the upcoming season. Behind the scenes, we've been working for many months to assemble the new Carnegie Hall schedule, knowing we are entrusted with developing programming that truly represents the best in music today. The creation of the season is a stimulating challenge. Although we present close to 200 concerts each year, there is always more music, more wonderful artists than we can possibly present on our three stages. In the end, we are guided by Carnegie Hall's mission: presenting extraordinary music and musicians, sharing this great artistry with the widest possible audience, providing visionary education programs, and fostering the future of music.



Our 2008–2009 season, announced on January 29, strongly places its focus on compelling American musical themes, in the form of two distinct festivals taking place at Carnegie Hall and partner venues throughout the city. The first, in fall 2008, will commemorate the great legacy of the late Leonard Bernstein, a quintessential New Yorker and a renowned American artist celebrated around the world. Then, in the spring of 2009, we explore African American music and its influence on the world of music in a fascinating series of performances curated by Jessye Norman, honoring trailblazing artists that paved the way for many of today's performers. Complementing the festivals, additional season's highlights include two thought-provoking sets of *Perspectives* concerts with acclaimed conductor and pianist Daniel Barenboim and tabla virtuoso Zakir Hussain; a celebration of the 100th birthday of Elliott Carter, holder of the The Richard and Barbara Debs Composer's Chair; and a colorful focus on music from Hungary, including a rare US visit by leading Hungarian composer György Kurtág.

Of course, there's still so much music left to be explored in our current season! A not-to-be-missed season highlight launches on February 21 with the start of Bobby McFerrin's innovative seven-concert *Perspectives*. An adventurous musical improviser, Bobby has designed his concerts to reflect the breadth of his creative interests, spanning jazz, pop, and classical music, and incorporating collaborations with a diverse list of musicians: Yo-Yo Ma, Edgar Meyer, Alison Krauss, Chick Corea, and Jack DeJohnette. We're excited that young musicians and music lovers will also have access to Bobby and his pioneering ideas through a Family Concert and Professional Training Workshop.

With so many wonderful things to come, I look forward to seeing you frequently at Carnegie Hall.

Clive Gillinson



Body-Surfing with Bobby McFerrin

Perspectives:
Bobby McFerrin

BY JEFF TAMARKIN

"I was physically passed to the back of Carnegie Hall once, like a rock star. I wasn't dropped—I made it all the way to the back. Another time, at an outdoor venue, I got carried through the seats and up to the lawn. When I ran back to the stage somebody yelled out, 'I've got your wallet!'" ➤

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MAR 5, 6, 7, 8

ALAN GILBERT

conductor

DAWN UPSHAW

soprano

HAYDN Symphony No. 48, *Maria Theresia*
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nyphil.org/gilbert

Pre-Concert Talk one hour before concert time.

ALAN GILBERT CONDUCTS *EIN HELDENLEBEN*

MAR 13, 15

ALAN GILBERT *conductor*
STEVEN STUCKY *host*
Marc NEIKRUG *Quintessence:* Symphony No. 2
R. STRAUSS *Ein Heldenleben*

nyphil.org/strauss

Hear & Now pre-concert presentation with host Steven Stucky one hour before concert time. Free with concert ticket.

INSIDE THE MUSIC

MAR 14

ALAN GILBERT *conductor*
GERARD MCBURNEY *host*
R. STRAUSS *Ein Heldenleben*

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MAR 19, 20, 21, 22

KURT MASUR *conductor*
WESTMINSTER CHOIR, JOE MILLER *director*
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ *director*
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MATTHIAS GOERNE *baritone* (Jesus)
JAMES TAYLOR *tenor* (Evangelist)
ANNA LARSSON *alto*
CHRISTIANE LIBOR *soprano*
DIETMAR KERSCHBAUM *tenor*
JASON GRANT *bass*

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Bobby McFerrin, whose Carnegie Hall Perspectives *concerts begin February 21 with guests Alison Krauss and bassist Edgar Meyer.*

Hardly fazed by body-surfing expeditions and other surprises, Bobb McFerrin revels in the unexpected. Other performers find a niche an stay in it, but McFerrin has challenged himself throughout his remark able three-decade career by constantly changing his musical directio For McFerrin, music is a vast and beautiful world meant to be viewe from many different angles; when he was offered the opportunity t lead a seven-part *Perspectives* series at Carnegie Hall, there was neve any question in his mind that each concert would adhere to a differer theme, or that the element of surprise would be integral—even to hi

"I'm kind of a chameleon," McFerrin recently said. "I like to put myse in situations that twist my brain up in interesting ways. These concer are basically about musical explorations."

For many, McFerrin's name is synonymous with "Don't Worry B Happy," the 1988 number-one hit from the Tom Cruise movie *Cockta* While that song raced up the charts, McFerrin made his first sol appearance at Carnegie Hall, improvising for two hours straight tha night, and received seven standing ovations.

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For non-benefit , concert-only tickets to *Show Boat*, please call CarnegieCharge at 212-903-7800.

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Hammerstein and Kern courtesy of The Rodgers & Hammerstein Organization

CARNEGIE HALL



Bobby McFerrin

That breakout concert demonstrated that his feel-good summertime hit was only a small part of a much larger picture—and for the artist it quickly became very old news. The single was still receiving heavy airplay on radio when McFerrin made a conscious decision to stop performing it. Instead of capitalizing on his commercial success, he walked away from it. McFerrin stopped touring for a year and a half, didn't record for two, and did an about-face, entering the world of classical music as a conductor.

"The conducting came up because I was very curious about the art of it," McFerrin said. "What is it like to stand in front of a group of musicians and have this kind of musical experience? What is it like to stand in front of an audience with your back to them? But I want to clarify that I am not a conductor—it took me a long, long time to realize that. That is not who I am. I am a singer who conducts."

Conducting was not entirely alien territory to McFerrin, but he nonetheless approached it with the same open-mindedness, curiosity, and daring he had brought to singing. Just as this artist had virtually invented a new style of solo vocalizing that utilized not only the entirety of his four-octave range but several body parts as percussion, McFerrin applied an abundance of verve, originality, and physicality to his conducting. Before long, he had been invited to conduct many of the world's great orchestras, among them the Vienna Philharmonic, the New York Philharmonic, and The Philadelphia Orchestra.

For his *Perspectives* concerts, which begin when the singer performs with Alison Krauss and Edgar Meyer on February 21 and continues two days later with a Carnegie Hall Family Concert, McFerrin will wear several of his many hats. He expects he'll enjoy the experience as much as the audiences will. But he has his own reasons for coming to Carnegie Hall: "It's like a spiritual journey down into the depths of my soul: What's down there? And I'm also trying to get people to ask that question of themselves: 'What's down there?' That's why I do what I do."

Veteran music journalist Jeff Tamarkin is Associate Editor of JazzTimes.

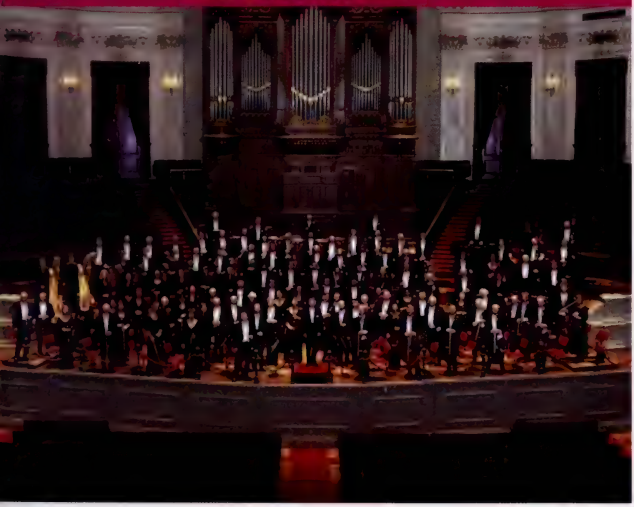
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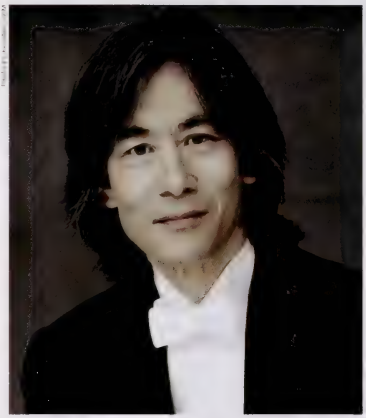
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Convention and Routine in Montreal? Out the Door with Kent Nagano

Where in the world is Kent Nagano? For starters, he is very much in Montreal, where, as the newly appointed Music Director of the Orchestre symphonique de Montréal (OSM), he has inspired what many in the city have called "Nagano-mania." Of course, he can also be found in Munich, at the Bavarian State Opera, in Berkeley, leading his hometown orchestra, and indeed all over the world.



Kent Nagano

Montreal music fans have had a thing for Nagano since he made his OSM debut in 1999 with a memorable performance of Mahler's Ninth (the very same work with which he made a Bernstein-like leap into the spotlight in 1984 when, with no rehearsal, he stepped in for his mentor Seiji Ozawa in Boston), and they are clearly overjoyed that the conductor will be spending more time with them. After Nagano was introduced as Music Director, OSM ticket sales rose a staggering fifteen percent!

Montrealers have taken Nagano further into their hearts as the conductor has been making OSM a vital part of the community at large. Nagano believes that it is essential to make the concert experience more "open" and less tied to "convention or routine," and that is exactly what he did when he opened the current OSM season by leading an outdoor performance by student musicians in front of thousands; he then moved into Salle Wilfrid-Pelletier to lead the OSM in a concert projected on video screens for an audience outside and broadcast live on TV and the internet across Canada. In December, Nagano and the orchestra performed in the cafeteria of the Montreal Children's Hospital and stayed afterward to visit with some of the young patients.

With the quiet charm that has made him such a favorite in Montreal, Nagano took the OSM on a high-profile coast-to-coast tour of Canada in his first year, playing concerts not just in the big cities but in smaller communities as well—and even the Arctic. He also brought the Montreal-based, Serbian-born composer Ana Sokolovic along, introducing her and her Concerto for Orchestra to the rest of the country.

his promotion of a young composer and her work is part of Nagano's rger plan to make new music an important part of the OSM's artistic life. larianne Perron, the OSM's chief director of contemporary music, says iat since Nagano's tenure began, "there has been an intensification of iterest in new music—also in the way we introduce and present new orks." In Nagano's first season, the OSM launched a biannual iternational Composition Prize to encourage composers under 40. agano will often juxtapose recently-composed works, such as a commis-on by the Korean composer Unsuk Chin, alongside such well-known aples as the Tchaikovsky Violin Concerto; New Yorkers will get to hear oth pieces on March 8 when the OSM and Nagano appear together for ie first time at Carnegie Hall.

agano has also been finding ways to invigorate the OSM's presentation f core repertory, often making intriguing thematic connections between miliar works. The OSM's ongoing concert cycle of Beethoven mphonies has inspired the orchestra's first announced recording with agano which offers Beethoven's music for *Egmont*, as well as selections om *King Stephen*, interspersed with new texts by author Paul Griffiths n the heroic efforts of the Canadian general Roméo Dallaire to forestall enocide in Rwanda.

sked how he defines the qualities unique to the OSM, Nagano clearly eels at home with what he describes as a balance between "an excep-onally strong identity with European sensibilities" as well as "flexibility, ricism, transparency, and an organic precision in playing." On March 8, hen Negano touches down at Carnegie Hall with his new orchestra, udiences will have a chance to savor this much-heralded musical match.

Thomas May writes frequently about music and theater.



Kent Nagano conducting the Orchestre symphonique de Montréal.



Doctor Atomic: How John Adams Learned to Love the Bomb

John Adams

"I remember fear as a kid. We were taught fear as intense as our fea of terrorism now—I think the fear of annihilation was even worse. These personal nightmares from his upbringing as a "Cold War baby spurred the Pulitzer Prize–winning John Adams to write his 2005 oper *Doctor Atomic*, a joint project with director Peter Sellars that explore the distress that physicist J. Robert Oppenheimer, the mastermin behind the development of the atom bomb, felt over the impendin devastation his research would cause.

To set Oppenheimer's story, Adams infused his opera's score with th sounds of science-fiction movie soundtracks from the early days of th Cold War, music that conjures up the widespread paranoia of th 1950s. When Adams worked on his *Doctor Atomic* Symphony, base

on the opera's themes, he focused more on the poignant portions of the opera—like the passages associated with the intimate emotional tension between Oppenheimer and his wife.

And in "Trinity"—this closing section of the symphony refers to the code name for the atomic bomb's first test explosion—Adams reassigns an aria from Oppenheimer to a lone trumpet, bringing "an incredible quality of nobility" to the melody, says Jeremy Geffen, Carnegie Hall Artistic Planning Director. Carnegie Hall patrons will get the chance to experience the New York premiere of the *Doctor Atomic* Symphony when the Saint Louis Symphony Orchestra performs the work on February 16.

Another New York premiere of an Adams work—which also draws its inspiration from a previously written piece by the composer—will take place at Carnegie Hall on February 28 in Zankel Hall, when Alarm Will Sound performs *Son of Chamber Symphony*, a sequel of sorts to his Chamber Symphony of 1992.

The idea for Adams's first Chamber Symphony actually came about while the composer was studying Arnold Schoenberg's groundbreaking 1907 Chamber Symphony and overheard the erratic action of the 1950s–era cartoons that his son was watching in the next room. Struck by the similarities between these seemingly disparate types of music, Adams combined the strident, jumpy sounds of Schoenberg with the "unreasonably difficult passages and alarmingly fast tempi" of the cartoon music. *Son of Chamber Symphony* continues in the same vein as its "mother" symphony but is, in the words of Alarm Will Sound's Alan Pierson, "a little funkier."

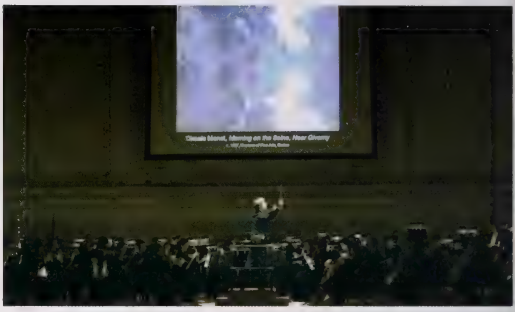
A former Carnegie Hall Richard and Barbara Debs Composer's Chair, Adams returns with works that hark back to the colorful clatter of children's animation and the sonic world of science fiction from the Cold War, but he also uses these sounds to affect listeners in the here-and-now; as the composer himself proclaimed, "Music, more than any other art form, is the most emotionally precise." ◆



Alarm Will Sound

Messiaen's Exotic Love Song

Once you have heard the sensuous, nebulous sound of the ondes martenot, you'll be hooked. Though at first glance it resembles a parlor organ, the ondes martenot is actually is an early electronic instrument, a cousin of the modern-day synthesizer, beloved by musicians from Edgar Varèse to Radiohead.

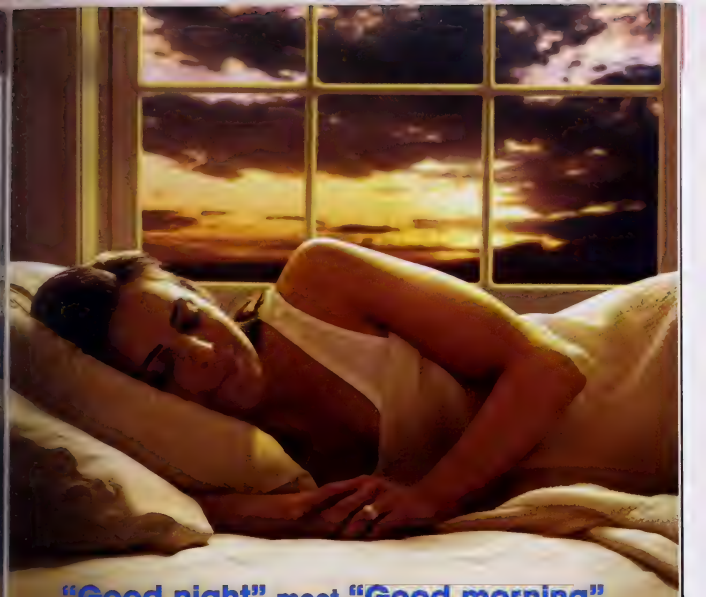


David Robertson and the Saint Louis Symphony Orchestra performing a 2005–2006 Discovery Concert.

So what is this revered instrument doing on Carnegie Hall's polished Stern Auditorium / Perelman Stage? It's starring in a "love song," as Olivier Messiaen called his *Turangalîla-symphonie*, in a February 15 Discovery Concert with David Robertson and the Saint Louis Symphony Orchestra. In *Turangalîla-symphonie*, audiences will hear the ondes martenot—as the lover's heavenly voice—shimmering above a riot of orchestral color and softly humming the work's gentle theme along with the strings.

The symphony revels in the infinite variety of love, from the Dionysian to the Apollonian, the profane to the spiritual, from the frankly erotic to the ethereal. As part of the Discovery Concert multimedia event, the always-enlightening Robertson will guide audiences through the layered meanings of this multifaceted piece. Images projected on a screen above the stage will be used by Robertson, for example, to compare "Garden of the Sleep of Love," the sixth movement of the *Turangalîla-symhponie*, with the tranquility of a pristine Japanese rock garden.

"When the whole piece is played," Robertson explains, "the audience will have a better sense of context, of how things fit together, of where the symphony was in the cultural climate—as well as the particular things that make Messiaen's personality so marvelous and compelling." ◆



AMBIEN CR is indicated for the treatment of insomnia.

IMPORTANT SAFETY INFORMATION

AMBIEN CR is a treatment option you and your healthcare provider can consider along with lifestyle changes and can be taken for as long as your provider recommends. Until you know how AMBIEN CR will affect you, you shouldn't drive or operate machinery. Be sure you're able to devote 7 to 8 hours to sleep before being active again. Sleepwalking, and eating or driving while not fully awake, with amnesia for the event, have been reported. If you experience any of these behaviors contact your provider immediately. In rare cases, sleep medicines may cause allergic reactions such as swelling of your tongue or throat, shortness of breath or more severe results. If you have an allergic reaction while using AMBIEN CR, contact your doctor immediately. Side effects may include next-day drowsiness, dizziness, and headache. It's non-narcotic, however, like most sleep medicines, it has some risk of dependency. Don't take it with alcohol.

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Please see Important Patient Information on adjoining page

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INFORMATION FOR PATIENTS TAKING AMBIEN CR

Your doctor has prescribed Ambien CR to help you sleep. The following information is intended to guide you in the safe use of this medicine. It is not meant to take the place of your doctor's instructions. If you have any questions about Ambien CR tablets be sure to ask your doctor or pharmacist

Ambien CR is used to treat different types of sleep problems, such as

- trouble falling asleep
- waking up often during the night

Some people may have more than one of these problems

Ambien CR belongs to a group of medicines known as the "sedative/hypnotics", or simply, sleep medicines. There are many different sleep medicines available to help people sleep better. Sleep problems are usually temporary, requiring treatment for only a short time, usually 1 or 2 days up to 1 or 2 weeks. Some people have chronic sleep problems that may require more prolonged use of sleep medicine. However, you should not use these medicines for long periods without talking with your doctor about the risks and benefits of prolonged use

SIDE EFFECTS

Most common side effects:

- headache
- somnolence (sleepiness)
- dizziness

You may find that these medicines make you sleepy during the day. How drowsy you feel depends upon how your body reacts to the medicine, which sleep medicine you are taking, and how large a dose your doctor has prescribed Daytime drowsiness is best avoided by taking the lowest dose possible that will still help you sleep at night. Your doctor will work with you to find the dose of Ambien CR that is best for you

To manage these side effects while you are taking this medicine:

- When you first start taking Ambien CR or any other sleep medicine until you know whether the medicine will still have some carryover effect in you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft
- NEVER drink alcohol while you are being treated with Ambien CR or any sleep medicine. Alcohol can increase the side effects of Ambien CR or any other sleep medicine
- Do not take any other medicines without asking your doctor first. This includes medicines you can buy without a prescription. Some medicines can cause drowsiness and are best avoided while taking Ambien CR
- Always take the exact dose of Ambien CR prescribed by your doctor. Never change your dose without talking to your doctor first

SPECIAL CONCERNS

There are some special problems that may occur while taking sleep medicines

"Sleep-Driving" and other complex behaviors: There have been reports of people getting out of bed after taking a sleep medicine and driving their cars while not fully awake, often with no memory of the event. If you experience such an event, it should be reported to your doctor immediately, since "sleep-driving" can be dangerous. This behavior is more likely to occur when Ambien CR is taken with alcohol or other drugs such as those for the treatment of depression or anxiety. Other complex behaviors such as preparing and eating food, making phone calls, or having sex have been reported in people who are not fully awake after taking a sleep medicine. As with "sleep-driving", people usually do not remember these events

Memory problems: Sleep medicines may cause a special type of memory loss or "amnesia." When this occurs, a person may not remember what has happened for several hours after taking the medicine. This is usually not a problem since most people fall asleep after taking the medicine

Memory loss can be a problem, however, when sleep medicines are taken while traveling, such as during an airplane flight and the person wakes up before the effect of the medicine is gone. This has been called "traveler's amnesia."

Be sure to talk to your doctor if you think you are having memory problems Although memory problems are not very common while taking Ambien CR, in most instances, they can be avoided if you take Ambien CR only when you are able to get a full night's sleep (7 to 8 hours) before you need to be active again

Tolerance: When sleep medicines are used every night for more than a few weeks, they may lose their effectiveness to help you sleep. This is known as "tolerance". Sleep medicines should, in most cases, be used only for short periods of time, such as 1 or 2 days and generally no longer than 1 or 2 weeks If your sleep problems continue, consult your doctor, who will determine whether other measures are needed to overcome your sleep problems

Dependence: Sleep medicines can cause dependence, especially when these medicines are used regularly for longer than a few weeks or at high doses. Some people develop a need to continue taking their medicines. This is known as dependence or "addiction."

When people develop dependence, they may have difficulty stopping the sleep medicine. If the medicine is suddenly stopped, the body is not able to function normally and unpleasant symptoms may occur (see *Withdrawal*). They may find that they have to keep taking the medicines either at the prescribed dose or at increasing doses just to avoid withdrawal symptoms

All people taking sleep medicines have some risk of becoming dependent on the medicine. However, people who have been dependent on alcohol or other drugs in the past may have a higher chance of becoming addicted to sleep medicines. This possibility must be considered before using these medicines for more than a few weeks.

If you have been addicted to alcohol or drugs in the past, it is important to tell your doctor before starting Ambien CR or any sleep medicine

Withdrawal: Withdrawal symptoms may occur when sleep medicines are stopped suddenly after being used daily for a long time. In some cases, these symptoms can occur even if the medicine has been used for only a week or two

In mild cases, withdrawal symptoms may include unpleasant feelings. In more severe cases, abdominal and muscle cramps, vomiting, sweating, shakiness, and rarely, seizures may occur. These more severe withdrawal symptoms are very uncommon

Another problem that may occur when sleep medicines are stopped is known as "rebound insomnia." This means that a person may have more trouble sleeping the first few nights after the medicine is stopped than before starting the medicine. If you should experience rebound insomnia, do not get discouraged. This problem usually goes away on its own after 1 or 2 nights

If you have been taking Ambien CR or any other sleep medicine for more than 1 or 2 weeks, do not stop taking it on your own. Always follow your doctor's directions

Changes in behavior and thinking: Some people using sleep medicines have experienced unusual changes in their thinking and/or behavior. These effects are not common. However, they have included

- more outgoing or aggressive behavior than normal
- confusion
- strange behavior
- agitation
- hallucinations
- worsening of depression
- suicidal thoughts

How often these effects occur depends on several factors, such as a person's general health, the use of other medicines, and which sleep medicine is being used.

It is also important to realize that it is rarely clear whether these behavior changes are caused by the medicine, an illness, or occur on their own. In fact, sleep problems that do not improve may be due to illnesses that were present before the medicine was used. If you or your family notice any changes in your behavior, or if you have any unusual or disturbing thoughts, call your doctor immediately

Pregnancy: Sleep medicines may cause sedation of the unborn baby when used during the last weeks of pregnancy.

Be sure to tell your doctor if you are pregnant, if you are planning to become pregnant, or if you become pregnant while taking Ambien CR.

SAFE USE OF SLEEPING MEDICINES

To ensure the safe and effective use of Ambien CR or any other sleep medicine, you should observe the following cautions:

1. Ambien CR is a prescription medicine and should be used ONLY as directed by your doctor. Follow your doctor's instructions about how to take, when to take, and how long to take Ambien CR. Ambien CR tablets should not be divided, crushed, or chewed, and must be swallowed whole.
2. Never use Ambien CR or any other sleep medicine for longer than directed by your doctor.
3. If you develop an allergic reaction such as rash, hives, shortness of breath or swelling of your tongue or throat when using Ambien CR or any other sleep medicine, discontinue Ambien CR or other sleep medicine immediately and contact your doctor.
4. If you notice any unusual and/or disturbing thoughts or behavior during treatment with Ambien CR or any other sleep medicine, contact your doctor.
5. Tell your doctor about any medicines you may be taking, including medicines you may buy without a prescription. You should also tell your doctor if you drink alcohol. DO NOT use alcohol while taking Ambien CR or any other sleep medicine.
6. Do not take Ambien CR unless you are able to get a full night's sleep before you must be active again. For example, Ambien CR should not be taken on an overnight airplane flight of less than 7 to 8 hours since "traveler's amnesia" may occur.
7. Do not increase the prescribed dose of Ambien CR or any other sleep medicine unless instructed by your doctor.
8. When you first start taking Ambien CR or any other sleep medicine, until you know whether the medicine will still have some carryover effect in you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
9. Be aware that you may have more sleeping problems the first night after stopping Ambien CR or any other sleep medicine.
10. Be sure to tell your doctor if you are pregnant, if you are planning to become pregnant, or if you become pregnant while taking Ambien CR or any other sleep medicine.
11. As with all prescription medicines, never share Ambien CR or any other sleep medicine with anyone else. Always store Ambien CR or any other sleep medicine in the original container that you received it in and store it out of reach of children.
12. Ambien CR works very quickly. You should only take Ambien CR right before going to bed and are ready to go to sleep.

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ALAN GILBERT, *Conductor*

BARBER Overture to *The School for Scandal*, Op. 5

BEETHOVEN/ Trans. MAHLER String Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso")
Allegro con brio
Allegretto, ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo—Allegretto agitato

Intermission

NIELSEN Symphony No. 3 in D minor, Op. 27 ("Sinfonia espansiva")
Allegro espansivo
Andante pastorale
CHARLOTTE DOBBS, *soprano*
ADRIAN KRAMER, *baritone*
Allegretto un poco
Finale: Allegro

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NOTES ON THE Program

SAMUEL BARBER Overture to *The School for Scandal,* Op. 5

Born: West Chester, Pennsylvania, March 9, 1910
Died: New York City, January 23, 1981

Samuel Barber led a charmed life in his youth, enjoying more success in his 20s than many professional composers experience in their entire careers. He showed tremendous gifts at an early age, and musicians in his family encouraged his parents to let him pursue his musical passions.

Barber enrolled in The Curtis Institute of Music at its inception in 1924 as a 14-year-old, graduating ten years later. He studied composition, piano, and voice while at Curtis (a triple major) and quickly attracted the attention of the school's founder, Mary Louise Curtis Bok. Mrs. Bok supported Barber in many ways and for many years, and she connected him to important musicians and organizations through much of his early career.

One of these connections was to the venerable Philadelphia Orchestra, which premiered the young composer's first orchestral work, Overture to *The School for Scandal*, in 1933. That same year it won the prestigious Bearns prize in composition from Columbia University. Barber wrote the piece in 1931 while studying with composition teacher Rosario Scalero. This music by a 21-year-old embodies both Barber's literary sensibility and his Romantic musical style.

Barber had a deep investment in poetry, drama, and literature that he would serve all of his life through com positions inspired by text. This wor was conceived as a prelude to hypothe ical incidental music for the comedy *Th School for Scandal*, written by the Iris playwright Richard Brinsley Sheridan i 1777. A comedy of manners in the lin age stretching from Shakespeare's *Muc Ado About Nothing* to Oscar Wilde' *Importance of Being Earnest* an beyond, Sheridan's play features th deception, mistaken identity, an humorous trysts characteristic of suc works. These playful comedic interac tions translate directly into Barber music, which becomes his own com mentary on the comedy.

The overture's shimmering an declamatory opening gives way to soar ing string lines and long, lyrical win passages. True to the nature of over tures, the music moves quickly fror one passage to another, as if to illustrat different characters in Sheridan's play The music comes to a near-standsti just before a rousing and triumphan ending that returns to the openin material to complete the dramatic cir cle of the piece. For the listener, th overall effect is that of a brisk tour o the entire drama in eight transien minutes—a remarkable achievemen for a young composer creating his firs orchestral score.

JDWIG VAN BEETHOVEN (transcribed by Mahler)
:ring Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso")

rn: Bonn, baptized December 17, 1770
ed: Vienna, March 26, 1827

·ethoven's career as a composer is ten divided into early, middle, and te periods, each considered to have stinctive expressive and musical char- teristics. This somewhat artificial but eful classification has allowed musi- ans and listeners to clarify the ogress of an unparalleled creative ind. Perhaps more than his other orks, Beethoven's string quartets fall ther neatly into these periods, from e Haydnesque classical order of his ·ecocious Op. 18 to the venturesome ırmonies and forms of his very last orks in the medium.

Op. 95 stands at the borderline :tween Beethoven's middle- and late- ·iod quartets. It shows highly concen- ated expression within the context of ırmonies that foreshadow his later yle. In terms of form, too, Op. 95 is a ep forward. Though the individual ovements of the work themselves are mparatively brief, their import is far om slight. The composer himself desig- ated the score as "Quartetto serioso."

Beethoven dated the quartet in ctober 1810, though there is evidence ıat he finished the piece later. It was mposed primarily in the summer of 810, alongside the "Archduke" Piano rio and the *Egmont Overture*. This ras a complicated time for the com- oser, full of upheaval and disappoint- ıent. During the previous year, many f his friends had fled Vienna in the ake of its invasion and occupation by ıe French army, leaving him in isola- on. Then, in the spring of 1810, eethoven proposed marriage to herese Malfatti, his physician's niece, and was rejected. Some commentators have regarded the impulsive, mercurial "Quartetto serioso" as a reaction to this rejection, hearing in the music both vexation and yearning.

From its very first bars, there is a strong sense of urgency. The opening unison theme is abrupt, agitated, and frequently reiterated with little warning. The second movement begins in a more placid space, but is no less somber in its approach, with a winding fugato section and sad, wistful, chromatic passages. The rhythmic impetus returns in the third movement, which is aptly marked *Allegro assai vivace, ma serioso* (fast, rather lively, but serious). With this marking, Beethoven acknowledges that something witty or upbeat is expected but signals that he intends to remain solemn; this is one of the few works of the composer not to include a section of humorous or lighter music to serve as relief.

The last movement initially seems a partner with the second movement, beginning with a broad *Larghetto espressivo*. But this quickly moves forward to an unyielding *Allegretto agitato* that hardly lets up until a fleet coda that seems to come out of nowhere. This last section of music is classic Beethoven—totally unexpected, yet inevitable.

Beethoven's spiritual descendent Gustav Mahler made many arrangements of works of colleagues from the past and his own present. The tradition of transcription goes back as far as composition itself as a method for studying musical material, but for this composer/conductor there was an additional motivation: performance. Mahler

arranged and programmed Beethoven's Op. 95 quartet during his tenure as conductor of the Vienna Philharmonic. Some of his more critical contemporaries saw such adaptations as defamations of m terworks, but for Mahler the act of tra scription was undoubtedly a tribute music he revered and admired.

A QUARTET FOR 160

One of Curtis' special qualities has always been its intimacy. Social encounter are easy among our 162 students, who share a common focus on music and cor stantly cross paths. And yet the demands of rehearsals, lessons, and classes ca take them in diverse directions, each student following a highly tailored cours of study. Meeting the demands immediate to one's own instrument and reper toire can make it difficult to step back and approach the art form in a holisti way.

As we planned the 2007–08 school year, we wondered how we might unite th student body around a single musical endeavor. What if we could take all our stu dents on a common journey—one that would prompt new and meaningful con versations among our instrumentalists, singers, composers, and conductors Might we study one work together—not just through performance, but also in th classroom?

Choosing a composer was surprisingly easy. Beethoven came immediately t mind: a creator of significance in all musical forms; a great thinker, whose elo quent letters and conversation books testified to his complex inner life; and tireless worker, who left behind laborious musical sketches that provide enlight ening clues to his creative process. But what work?

We settled—paradoxically, perhaps—on a string quartet. Beethoven's quar tets are a world in themselves, fruitful for chamber music study and analysis And his forward-looking, experimental String Quartet, Op. 95 ("Quartett serioso"), offers special opportunities. It inspired a transcription for large strin orchestra by Gustav Mahler, born a century later into a very different age an interpretive tradition. Mahler saw symphonic scale in this quartet, and his hom age transforms the piece.

This core idea has taken shape as our Beethoven Op. 95 project. Each strin chamber group rehearsed Op. 95 last semester. They revisited it with fresh ear in orchestra rehearsals for the Mahler transcription. Meanwhile, Op. 95 has fea tured as a subject for analysis in a Musical Studies course dedicated t Beethoven. Liberal Arts electives honed in on Beethoven's letters. A guest lecture by the composer Bruce Adolphe shed light on this magnificent work using a psy chological diagnosis. For a week in December, the Student Recital Series fea tured music by Beethoven, including the Op. 95 quartet.

As our students probed deeply into one of the most expansive minds in music, they've had a platform for both formal classroom discussions and informal, live ly dialogues. Tonight's performance contains the efforts not only of the strin players we see on stage, but of all our students who have contributed to an ani mated and rich discussion.

Adapted from *Overtones*, Fall 2007 —Roberto Díaz, *President*

ARL NIELSEN Symphony No. 3 in D minor, Op. 27 ("Sinfonia espansiva")

orn: Sortelung, Denmark, June 9, 1865
ied: Copenhagen, October 3, 1931

or many years Nielsen's reputation as overshadowed by that of his exact ntemporary, Sibelius, who was conidered the great Scandinavian composer f the early part of the 20th century. his has changed, helped by a signifiant increase in Nielsen-related scholarhip and performances since the centeary of his birth, in 1965. Nielsen's npressive set of six symphonies now ets much more consideration, as do is concertos for violin, flute, and larinet and his frequently performed ind quintet.

Nielsen was born and raised in a reltively temperate and rural area of enmark as one of 12 children. His ather was a handyman who enjoyed laying violin with amateur groups. arl Nielsen picked up the violin, as ell as several other instruments, and howed enough promise that he was ent to Copenhagen to study music forally at the conservatory there. His tudies and career progressed quickly, nd soon he was composing on comission while living off of money he arned as a section violinist in the rchestra of the Royal Theatre. Though e often complained bitterly about eing an orchestra player, it provided a teady salary until he was in his 40s and ermitted him to travel abroad.

During a trip to Paris, Nielsen met is wife, an accomplished Danish sculpor. Their tumultuous relationship would deeply influence the composer's vork, engendering a significant stylistic hift in the Fourth and Fifth Symphonies. Although the Third Symphony was written a few years before these difficulties, it shows Nielsen already moving to a higher plane of sophistication and a greater breadth of expression.

Symphony No. 3 was written in 1910–11 and premiered with the Violin Concerto in February 1912 at the Danish Royal Theatre, with Nielsen conducting. The work lives up to its name, as it occupies a substantial 35 to 40 minutes in most performances. But the "espansiva" of the title (which was applied to the whole piece after the tempo indication in the first movement, *Allegro espansivo*) refers also to the expressive content of the music. Nielsen often composed with a spiritual or intellectual point to make, and here we have a work intended to assert the power of human life and identity, including his own identity as a Dane.

The first movement opens with a percussive figure that gives way immediately to a rousing fanfare. The breadth of the music is served by brilliant, constantly changing orchestration. The movement culminates in lilting waltz-like figures without losing its great sense of drive and energy. Its harmonies, while not shocking like those in the contemporary *Le Sacre du printemps* (*The Rite of Spring*) by Stravinsky, are unexpected and fresh throughout.

The second movement of the symphony is understood to be an evocation of the Danish landscape, with its wide-open sky. It contrasts with the active underpinnings of the first movement by slowly unraveling its musical material. Two vocal soloists—a soprano and a

baritone—might almost be serenading the countryside, their voices dissolving into the vastness of the horizon near the end of the movement. The composer wrote a text in the manuscript under the vocal parts—"Alas! All thoughts disappear as I lie beneath the sky"—but later chose to eliminate it in favor of wordless syllables. Following this evocation of nature, horn calls herald a far more active third movement, alternating between large-scale, march-like passages and intimate moments driven by the winds.

The last movement smoothes out t rough edges of the third with a con dent opening melody in the strin This strongly voiced music evolves in something like a proud anthem nationalistic folk song; and, indee Nielsen saw the finale of the symphon as a tribute to the common man. The is not a moment of uncertainty or vu nerability in this movement, whi seals Nielsen's view of the "Sinfon espansiva" as an affirmation of huma life itself.

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MEET THE Artists

ALAN GILBERT, CONDUCTOR

Last June Alan Gilbert was named music director of the New York Philharmonic, effective from the 2009–10 season. The Manhattan-born conductor, one of the youngest music directors in the orchestra's history and the only native New Yorker to hold the post, has been chief conductor and artistic advisor of the Royal Stockholm Philharmonic Orchestra since 2000 and principal guest conductor of Hamburg's NDR Symphony Orchestra since 2004.

Next month Mr. Gilbert will spend two weeks with the New York Philharmonic, leading concerts that include Hear & Now, Inside the Music, and the world premiere of Marc Neikrug's *Quintessence*: Symphony No. 2—a New York Philharmonic commission. It will be the second year of a three-year arrangement during which Mr. Gilbert spends multiple weeks with the orchestra. He made his debut with the New York Philharmonic in 2001 as the Diamond American



Conductor and has conducted th orchestra numerous times, includin the acclaimed 2004 Philharmoni Festival: Charles Ives—An Americar Original in Context, and, most recently in March 2007, when he led works b Bach, Ligeti, and Schumann.

This season Mr. Gilbert conducts the orchestra of his alma mater, Phila delphia's Curtis Institute of Music, a the Kimmel Center and Carnegie Hall. He conducts concerts with the Philadelphia Orchestra, San Francisco

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symphony, Tonhalle Orchestra in Zurich, and Orchestre Philharmonique de Radio France in Paris. He returns to the Zurich Opera House, and, with Hamburg's NDR Symphony Orchestra (NDRSO), he conducts several series of subscription performances in Hamburg, Lübeck, and Bremen. He also takes the NDRSO on tour to Cologne, Vienna, Prague, and Ljubljana, Slovenia. In May he closes out his tenure with the Royal Stockholm Philharmonic Orchestra in Mahler's Symphony No. 9.

Mr. Gilbert, who appears regularly with many of the world's leading orchestras and opera companies, began the 2007–08 season with his Vienna State Opera debut, conducting Bizet's *Carmen*, and soon afterward inaugurated his final Stockholm season. He was the first music director in the Santa Fe Opera's history, and during the company's 50th-anniversary season in 2006, he led the first United States production of Thomas Adès's *Tempest*, as well as Bizet's *Carmen*, with Anne Sofie von Otter in her first United States performances in the opera.

Last season Mr. Gilbert led a Stockholm festival focusing on the music of Hans Werner Henze. He also conducted the Los Angeles Philharmonic, Los Angeles Opera, Royal Concertgebouw Orchestra, San Francisco Symphony, Chicago Symphony Orchestra, and Cleveland Orchestra (where he was assistant conductor from 1995 to 1997).

Mr. Gilbert's parents, Yoko Takebe and Michael Gilbert, both violinists in the New York Philharmonic (Mr. Gilbert is now retired), were his first teachers. Born and raised in New York City, Alan Gilbert studied at Harvard University, The Curtis Institute of Music, and the Juilliard School, and while at Curtis he was a substitute violinist with the Philadelphia Orchestra.

CHARLOTTE DOBBS, SOPRANO

Charlotte Dobbs from Chester, Vermont, studies in the opera program at the Curtis Institute of Music with Marlena Kleinman Malas. Credits include *Le nozze di Figaro* (Countess) for the Curtis Opera Theatre, *Idomeneo* (Electra) and *Iphigénie en Aulide* (title role) for the Juilliard Opera Center, *Le nozze di Figaro* (Countess) and *Die Zauberflöte* (Pamina) for Yale Opera, *Così fan tutte* (Fiordiligi) for the Chautauqua Institution, and roles for Marlboro Music Festival.

ADRIAN KRAMER, BARITONE

Adrian Kramer from Guelph, Ontario, studies in the opera program at the Curtis Institute of Music with Marlena Kleinman Malas. Credits include *Le nozze di Figaro* (Count), *Postcard from Morocco* (Man with a Shoe Sample Kit), and *L'Ormindo* (Amida) for the Curtis Opera Theatre; roles for the Juilliard Opera Center, Chautauqua Institution, and Steans Institute for Young Artists at the Ravinia Festival; and recitals in Lincoln Center's Alice Tully Hall.

The Curtis Symphony Orchestra

Violin
William M. Hollis Jr.
Principal Chair
Independence Foundation Chair
David & Sandra Marshall Chair

Dayna Kristie Anderson
Edna Harkness Fellowship

Benjamin Beilman
William H. Roberts Annual Fellowship

Maia Cabeza
Dr. Samuel R. & Mrs. Beatrice S Rossman Fellowship

Ray Chen
Julius Baer Investment Management Annual Fellowship

Hannah Choi
Jean J. Sterne Fellowship

Nikki Chooi

Elizabeth Fayette
Mary Louise Curtis Bok Fellowship

Hyo Rim Han
Huldah Bender Kerner, M.D., Fellowship

Bella Hristova
Milka Violin Artist Fellowship

Zenas Hsu

Susan Jang

Choha Kim

Hwi-Eun Kim

Jeoung-Yin Kim

Sylvia Kim*
Carol K. Gerstley Annual Fellowship

Barbora Kolářová
Nina von Maltzahn Fellowship

Bryan A. Lee
Susan & Edward Montgomery Annual Fellowship

Yiying Julia Li
Barbara & Hratch Kasparian Annual Fellowship

Joel Link
Milka Violin Artist Fellowship

Petr Matěják
Mark & Esther Kramer Fellowship

Chan Ho Park

Erin Schreiber
Jeannette Epstein Fellowship

Ike See
Jack Wolgin Fellowship

Brittany Sklar
Emily W. Sunstein Annual Fellowship

Malwina Sosnowski
John N. Park Annual Fellowship

Josef Špaček
Herbert R. & Evelyn Axelrod Fellowship

Anna Tifu
Herbert R. & Evelyn Axelrod Fellowship

Danbi Um
Walter & Leonore Annenberg Fellowship

Elena Urioste
J. Oliver Lewis Memorial Fellowship

Xiao Wang
Mark & Esther Kramer Fellowship

Tien-Hsin "Cindy" Wu
Horace W. Goldsmith Annual Fellowship

Shanshan Yao
John J. Medveckis Annual Fellowship

Quan Yuan**
Abigail Rebecca Zubrow Cohen Memorial Fellowship

Viola
Hollis Family Principal Chair

Rose Armbrust
James & Betty Matarese Annual Fellowship

Jin-Sun Hong

Philip Kramp+
Ruth & Eugene Helmer Fellowship

Hanna Lee
Jean J. Sterne Fellowship

Milena Pajaro-van de Stadt
Guna S. Mundheim Annual Fellowship

Alexander Michael Petersen
John S. & James L. Knight Foundation Fellowship

Vicki Powell
Shaun F. O'Malley Fellowship

Hyo Bi Sim

Minkyung Sung
Horace W. Goldsmith Annual Fellowship

Marina Thibeault

Sang Hyun Mary Yong

Violoncello
Nina B. Hollis Principal Chair
Independence Foundation Cha

Hyun-Jung Ban#
Sueyun & Gene Locks Fellowship

Bronwyn Banerdt
Edwin B. Garrigues Annual Fellowship

Abraham Feder++
Efrem Zimbalist Fellowship

Natalie Helm
Christina & Jeffrey Lurie Annual Fellowship

Summer Hu
Gie & Lisa Liem Annual Fellowshi

Jeong Hyoun Lee

Ji-Young Lee

Hiro Matsuo
William Saputelli Memorial Annual Fellowship

Sarah Rommel
Carol Coe Conway Memorial Fellowship

Camden Shaw
Joseph Druian Fellowship

Brook Speltz
Louisa Knapp Curtis Fellowship

Yu-Wen Wang
Jacqueline du Pré Memorial Fellowship

Double Bass
Hollis Family Principal Chair

Joseph Campagna
Merck Annual Fellowship

lexander Hanna
ames & Cynthia Cook Annual Fellowship

lake Hinson
larry L. & Cecilia F. Slavin Fellowship

aul Kowert
hiladelphia Orchestra Annual Fellowship

ex Surany

Nathan Vedal

Derek Zadinsky
Florence R. Laden Memorial Fellowship

Flute
Dr. Andrea M. Baldeck Principal Chair

Aaron Khoury
Charles M. Kanev Memorial Fellowship

Masha Popova
Alma & Edwin Lakin Annual Fellowship

Sonora Slocum
Gerry & Marguerite Lenfest Fellowship

Bile Zhang
Julius Baker Fellowship

Oboe
Dr. W. Stephen Croddy Principal Chair

Michelle Duskey

Andrew Helmsworth#
Grace Sherman Fellowship

Adam M. Kiswardy

Korey Marshall
Gephart Family Fellowship

Timothy Sawyer
Anderson & Daria Pew Fellowship

Clarinet
Hollis Family Principal Chair

Ruokai Chen
Felix Meyer Fellowship

Kelly Coyle

Johnny Teyssier
Frank S. Bayley Annual Fellowship

Yao Guang Zhai
Horace W. Goldsmith Annual Fellowship

Bassoon
Hollis Family Principal Chair

Harrison Drake Hollingsworth
Jill & Sheldon Bonovitz Annual Fellowship

Matthew McDonald
Myer & Helen K. Schwartz Annual Fellowship

William Short
Joseph & Carole Shanis Annual Fellowship

Wenmin Zhang
Horace W. Goldsmith Annual Fellowship

Horn
William M. Hollis Principal Chair

Rebekah Daley
Susan and Frank Mechura Annual Fellowship

Corey Klein
Edwin B. Garrigues Annual Fellowship

Adedeji Bailes Ogunfolu
Bruce Jay Gould, M.D., Annual Fellowship

Courtney Prizrenac
Huldah Bender Kerner, M.D., Fellowship

Ryan Stewart
United States Steel Corporation Annual Fellowship

Trumpet
Hollis Family Principal Chair

Matthew Ebisuzaki

Matthew Neal Kitzen-Abelson
Harry & Jeanette Yanoff Annual Fellowship

Rachel Serber
Philadelphia Orchestra Annual Fellowship

Christopher Stingle
Bok Foundation Fellowship

Stanford L. Thompson
William A. Loeb Fellowship

Trombone
Dr. Luther W. Brady Principal Chair

Achilles Liarmakopoulos
Milton L. Rock Annual Fellowship

Samuel Schlosser

Ryan Seay

Chris Guilfoyle, *Bass Trombone*
Crown Holdings, Inc., Annual Fellowship

Tuba
Seth Horner ('07)
Dr. Bong S. Lee Fellowship

Timpani and Percussion
Hollis Family Principal Chair

Benjamin Folk
William W. Bernheim Fellowship

Patricia Franceschy
Marianne W. & Randall L. Tobias Annual Fellowship

Gabe Globus-Hoenich
Milton Levy Fellowship

Michael Sparhuber

Mari Yoshinaga

Harp
Croddy Family Principal Chair

Madeline Blood

Ko-Ni Choi
Maryjane Mayhew Barton Fellowship

Carol Angel Lin
Marilyn Costello Memorial Fellowship

Coline-Marie Orliac
L. Daniel Dannenbaum Fellowship

Managers
Tim Ressler
David Murray

* *Concertmaster*
** *Principal Second Violin*
\+ *Principal Viola*
++ *Principal Violoncello*
\# *on leave of absence*

The conductor for each Curtis Symphony Orchestra performance is made possible by the Gustave and Rita Hauser Chair.

COMPOSITION, CONDUCTING, KEYBOARD, AND VOCAL STUDIES STUDENTS AT THE CURTIS INSTITUTE OF MUSIC

Composition

Stephen Cabell
Edwin B. Garrigues Annual Fellowship

Ke-Chia Chen

Matthew Cmiel
Edith Evans Braun Fellowship

Christopher Rogerson
ASCAP Foundation Annual Fellowship

Jie Wang

Christopher Weiss
Jimmy Brent Fellowship

Conducting

Teddy Abrams
Michael & Cecilia Iacovella Capuzzi Memorial Fellowship

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Albert M. Greenfield Fellowship

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Organ

Nathan Laube
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Stephanie Liem
Mrs. Cary William Bok Fellowship

Daniel Razionale
Cyrus H. K. Curtis Fellowship

Joshua Stafford
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Piano

Yen Yu Chen
Suzanne Roberts Cultural Development Fund Annual Fellowship

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Ruoyu Huang
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Michelle Naughton
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Ralph Berkowitz Fellowship

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Gay Elliot Scott Fellowship

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Robert Ehrman Fellowship

Andrew Tyson
Edna Harkness Fellowship

Yuja Wang
Gerry & Marguerite Lenfest Fellowship

Chenyang Xu
Yvonne K. Druian Fellowship

Kwan Kyu Yi
Lester Henry Grundy Fellowship

Haochen Zhang
Harold & Helene Schonberg Fellowship

Violin
(not in orchestra)

Elizabeth Basoff-Darskaia
Nina & Billy Albert Annual Fellowship

Ji-Won Song

Vocal Studies

Dominic Armstrong
Arthur Tracy Fellowship

Nathan Bachhuber
Bobby Ellen Kimbel, Ph.D., Annual Fellowship

Allen Boxer

Evan Boyer
Florence Kirk Keppel Fellowship

Brandon Cedel
Margaret Aull Wynne & Milly E Wynne Fellowship

Layla Claire
Lelia A. Wike Fellowship

Jason Coffey
Mimi Lane & Robert Durham Annual Fellowship

Tammy Coil
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Charlotte Dobbs
Schroder Investment Management Annual Fellowship

Evan Hughes
Ronald V. & Patricia Judd Stone Annual Fellowship

Karen Jesse
Robert Montgomery Scott Fellowship

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Joseph Cairns Jr. & Ernestine Bacon Cairns Memorial Fellowship

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Amanda Majeski
Barbara Moskow Fellowship

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Stanley & Bertha Rogasner Fellowship

Brian Zachary Porter
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Marquita Raley
George L. Barnes Annual Fellowship

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ner Cairns Jr. & Ernestine Bacon Cairns Memorial
ellowship

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ena Family Annual Fellowship

Andre Simmons
am Horne Fellowship

Joshua Stewart
Joseph Cairns Jr. & Ernestine Bacon Cairns Memorial Fellowship

Ashley Thouret
Amaranth Foundation Fellowship

e Curtis Institute of Music thanks the individuals and organizations who are helping to support morrow's musical legends through named endowed and annual fellowships. For information on e Curtis Fellowship Program, please contact Elizabeth A. Wright, vice president for development, 215-717-3119.



The Curtis Institute of Music

oberto Díaz, *President*

The Curtis Institute of Music is dedicated o training exceptionally gifted young nusicians for careers as performing rtists on the highest professional level. One of the world's leading music chools, Curtis provides full-tuition cholarships to all of its 162 students, nsuring that admissions are based sole- on artistic promise. Students at Curtis ay pursue a diploma or a bachelor of usic degree. Opera students may pur- ue a master of music degree or a pro- essional studies certificate.

A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, and Lang Lang.

The Curtis Symphony Orchestra, composed of more than 100 players between the ages 13 and 25, has been

called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra performs a three-concert season in Philadelphia's Verizon Hall at the Kimmel Center, as well as programs elsewhere in the region. In 2007–08 the orchestra performs in York and Reading, Pennsylvania, and at Carnegie Hall. This real-world training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad.

The Curtis Opera Theatre, under the artistic direction of Mikael Eliasen, is composed of approximately 25 singers, ages 18 to 28. Each season the Curtis Opera Theatre presents fully staged performances and concert pro ductions in venues such as the Princ Music Theater, Perelman Theater at th Kimmel Center for the Performin Arts, and the Curtis Opera Studio.

The Student Recital Series feature more than one hundred programs o solo and chamber works each yea Recitals, held in Curtis's Field Concer Hall, are open to the public free o charge and are recorded by robotic cam eras, making them available for late study and evaluation by students an their teachers. Each year about 25 o these recitals are aired on Y Arts, th digital cable service of Philadelphia pub lic television station WHYY.

Learn more about Curtis perform ances, faculty, and admissions a www.curtis.edu.

1726 Locust Street * Philadelphia, Pennsylvania 19103 * 215-893-5252
www.curtis.edu

CARNEGIE HALL presents

FEBRUARY 2008

RIDAY 2/1

0 PM Weill

ANCESCO TRISTANO CHLIMÉ, PIANO

ERIO *Cinque variazioni*
RESCOBALDI Toccata in A Minor, "per l'organo da sonarsi alla levatione," No. 4, from *Il secondo libro ...*; Toccata in F Major, No. 11, from *Toccate e partite d'intavolatura di cimbalo ... libro primo*; Toccata in F Major, No. 9, from *Il secondo libro ...*
BACH French Suite No. 4 in E-flat Major, BWV 815
CARL CRAIG *Technology* (adapted Francesco Tristano Schlimé)
JUSTIN MESSINA *NYTectonics: 4 City Bridges* (NY Premiere)
HAYDN Sonata in C Major, Hob. XVI:48
BERIO *Wasserklavier*
FRANCESCO TRISTANO SCHLIMÉ *Nach Wasser, noch Erde* (Improvisation)

ancesco Tristan Schlimé was nominated for the *stinctive Debuts* series by the Philharmonie kembourg).

e Distinctive Debuts *series is supported by endow- nt gifts from The Lizabeth and Frank Newman antable Foundation and the Stavros S. Niarchos oundation.*

UNDAY 2/3

PM Stern/Perelman

RCHESTRA OF ST. LUKE'S

ian Zhang, Conductor
élène Grimaud, Piano

THOMAS ADÈS *Three Studies from Couperin* for Chamber Orchestra (NY Premiere)
BEETHOVEN Piano Concerto No. 4; Symphony No. 4

MONDAY 2/4

PM Stern/Perelman

OYAL CONCERTGEBOUW RCHESTRA

Mariss Jansons, Chief Conductor

DEBUSSY *La mer*
BERLIOZ *Symphonie fantastique*

TUESDAY 2/5

8 PM Stern/Perelman

ROYAL CONCERTGEBOUW ORCHESTRA

Mariss Jansons, Chief Conductor
Yefim Bronfman, Piano

OTTO KETTING *De aankomst* ("The Arrival")
PROKOFIEV Piano Concerto No. 3
BRAHMS Symphony No. 2

Perspectives: Yefim Bronfman

Sponsored by Continental Airlines, the Official Airline of Carnegie Hall

WEDNESDAY 2/6

7:30 PM Zankel

STANDARD TIME WITH MICHAEL FEINSTEIN

Michael Feinstein, Artistic Director

Sponsored by Ernst & Young LLP

8 PM Stern/Perelman 2/6

ROYAL CONCERTGEBOUW ORCHESTRA

Mariss Jansons, Chief Conductor

STRAUSS *Don Juan*
MAHLER Symphony No. 5

Sponsored by Mizuho Securities USA Inc

THURSDAY 2/7

7:30 PM Zankel

ENSEMBLE MATHEUS

Jean-Christophe Spinosi, Director
Jennifer Larmore, Mezzo-Soprano

HANDEL "Presti omai" and "Empio diro tu sei" from *Giulio Cesare*
VIVALDI Sinfonia from *La fida ninfa*
HANDEL "Dall'ondoso periglio ... Aure, deh, per pietà" from *Giulio Cesare*
TELEMANN Concerto for Flute and Recorder in E Minor
VIVALDI "Oh ingiusti numi ... Anderò, chiamerò" from *Orlando furioso*
GLUCK "J'ai perdu mon Eurydice" from *Orphée et Eurydice*
HANDEL "Dopo notte" from *Ariodante*
VIVALDI Concerto in D Major for Two Violins and Orchestra, RV 513
HANDEL "Venti turbini" from *Rinaldo*

This concert and the Baroque Unlimited *series are made possible, in part, by a grant from the E. Nakamichi Foundation.*

THURSDAY 2/7

8 PM Stern/Perelman

NATIONAL SYMPHONY ORCHESTRA

Leonard Slatkin, Music Director and Conductor
Jean-Yves Thibaudet, Piano
Mason Bates, Electronics

MASON BATES *Liquid Interface* (NY Premiere)
LISZT Piano Concerto No. 2
MUSSORGSKY *Pictures at an Exhibition* (orch. Ravel)

Pre-concert talk starts at 7 PM with Christopher H. Gibbs, Professor of Music, Bard College.

FRIDAY 2/8

7:30 PM Weill

TRIO CON BRIO COPENHAGEN

HAYDN Piano Trio in C Major, Hob XV:27
RAVEL Piano Trio
BENT SØRENSEN *Phantasmagoria* (US Premiere)
BRAHMS Piano Trio No. 1 in B Major, Op. 8

Presented by Carnegie Hall in partnership with the Kalichstein-Laredo-Robinson International Trio Award (KLRIA)

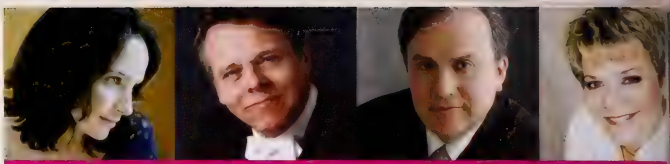
7:30 PM Zankel 2/8

AMERICAN COMPOSERS ORCHESTRA

David Allan Miller, Conductor
Uri Caine, Piano
Evan Chambers, Irish Fiddle
Eva Gruesser, Violin
Terry Riley, Voice and Synthesizer
I Wayan Sudirana and Michael Tenzer, Balinese Percussion

CULTURE SHOCK

TERRY RILEY *Remember This O Mind* (NY Premiere)
MICHAEL TENZER *Resolution/Tabuh Gari* for Balinese Percussion and Orchestra (US Premiere)
URI CAINE *Double Trouble* (World Premiere)
EVAN CHAMBERS Concerto for Irish Fiddle and Violin



Grimaud Jansons Bronfman Alsop

FRIDAY 2/8

8 PM Stern/Perelman

THE NEW YORK POPS

Marvin Hamlisch, Conductor and Pianist

SWINGIN' WITH MARVIN

The wildly talented and entertaining conductor and pianist returns in a concert of swing-era favorites from the big bands of Miller, Dorsey, Goodman, and others.

This performance is sponsored by Lehman Brothers

SATURDAY 2/9

8 PM Stern/Perelman

BALTIMORE SYMPHONY ORCHESTRA

Marin Alsop, Music Director and Conductor
Colin Currie, Percussion

STRAUSS *Till Eulenspiegels lustige Streiche*
STEVEN MACKEY *Time Release* (NY Premiere)
DEBUSSY *Prélude à l'après-midi d'un faune*
STRAVINSKY *Firebird* Suite (1919 version)

Pre-concert talk starts at 7 PM with Steven Mackey and Walter Frisch, Professor of Music, Columbia University.

TUESDAY 2/12

7 PM Zankel

ENSEMBLE ACJW

Featuring Fellows of The Academy—a program of Carnegie Hall, The Juilliard School, and The Weill Music Institute in partnership with the New York City Department of Education

HOLBORNE Five Pieces from *Pavans, Galliards, Almains, and Other Short Aeirs*
BERIO *Linea*
INGRAM MARSHALL *Fog Tropes*
STEVE REICH *City Life*

THURSDAY 2/14

8 PM Stern/Perelman

JOSHUA BELL, Violin
JEREMY DENK, Piano

TARTINI Sonata in G Minor, "The Devil's Trill"
PROKOFIEV Sonata No. 1 in F Minor
DVOŘÁK Four Romantic Pieces, Op. 75
GRIEG Sonata No. 3

Sponsored by DeWitt Stern Group, Inc

FRIDAY 2/15

8 PM Stern/Perelman

DISCOVERY CONCERT: MESSIAEN'S *TURANGALÎLA-SYMPHONIE*

Saint Louis Symphony Orchestra
David Robertson, Music Director and Conductor
Nicolas Hodges, Piano
Cynthia Millar, Ondes Martenot

An innovative, multimedia presentation, with enlightening discussion and a full performance of Messiaen's orchestral masterpiece, a transcendent tribute to love

SOUNDInsights

Sponsored by Ernst & Young LLP

2/15

8:30 PM Zankel

WU MAN, Pipa
BAY AREA SHAWM BAND

Internationally renowned pipa virtuoso Wu Man is joined by a traditional Chinese shawm band to perform the raucous, earthy sounds of Chinese village ceremonial music

Presented by Carnegie Hall in partnership with The World Music Institute

SATURDAY 2/16

8 PM Stern/Perelman

SAINT LOUIS SYMPHONY ORCHESTRA

David Robertson, Music Director and Conductor
Christian Tetzlaff, Violin

BRAHMS *Tragic Overture*, Op. 81
BERG Violin Concerto
SIBELIUS *Tapiola*
JOHN ADAMS *Doctor Atomic* Symphony (NY Premiere, co-commissioned by The Carnegie Hall Corporation, the Saint Louis Symphony Orchestra, and the BBC)

Nonesuch at Carnegie

Pre-concert talk starts at 7 PM with John Adams, David Robertson, and Jeremy Geffen, Director of Artistic Planning, Carnegie Hall

SUNDAY 2/17

3 PM Stern/Perelman

THE MET ORCHESTRA

James Levine, Music Director and Conductor
Deborah Voigt, Soprano
Alfred Brendel, Piano

WEBERN Six Pieces for Orchestra, Op. 6
MOZART Piano Concerto No. 24 in C Minor, K. 491
BERG Three Pieces for Orchestra, Op. 6
STRAUSS Final Scene from *Salome*

2/17

7:30 PM Zankel

TON KOOPMAN YOUNG ARTISTS CONCERT

A Program of The Weill Music Institute at Carnegie Hall

MONDAY 2/18

7 PM Weill

ENSEMBLE ACJW

Featuring Fellows of The Academy—a program of Carnegie Hall, The Juilliard School, and The Weill Music Institute in partnership with the New York City Department of Education

DEBUSSY *Estampes*
ANGEL LAM *Empty Mountain, Spirit Rain* (commissioned by The Carnegie Hall Corporation)
Balinese Ceremonial Music
CHRISTOPHER ADLER *Music for a Royal Palace* (commissioned by The Carnegie Hall Corporation)
RAVEL Piano Trio

WEDNESDAY 2/20

8 PM Stern/Perelman

ALFRED BRENDEL, Piano

HAYDN Variations in F Minor, Hob XVII:6
MOZART Sonata in F Major, K. 533/K. 494
BEETHOVEN Sonata in E-flat Major, Op. 27, No. 1, "Quasi una fantasia"
SCHUBERT Sonata in B-flat Major, D. 960



Bell Robertson Wu Man Levine

IURSDAY 2/21

3 PM Zankel

KÁCS QUARTET

AYDN String Quartet in F Major, Op. 74, No. 2
ARTÓK String Quartet No. 5
RAHMS String Quartet in A Minor, Op. 51, No. 2

M Stern/Perelman 2/21

)BBY McFERRIN .ISON KRAUSS)GAR MEYER

rossing genres and redefining the ossibilities of the human voice, Bobby cFerrin teams up with acclaimed vo- alist Alison Krauss and the unparalleled aster of the double bass, Edgar Meyer.

rspectives: Bobby McFerrin

RIDAY 2/22

0 PM Zankel

RONOS QUARTET

GARY LePORT *Night of the Vampire* (arr. Harry Whitney, NY Premiere)
CLINT MANSELL *Requiem for a Dream* Suite (arr. David Lang, NY Premiere)
AMIYA KOPELMAN *Widows and Lovers* (World Premiere, co-commissioned by The Carnegie Hall Corporation, Cal Performances, and the Kronos Performing Arts Association)
JOHN ADAMS *Fellow Traveler* (World Premiere)
TRADITIONAL *Lullaby* (arr. Jacob Garchik)
ALEKSANDRA VREBALOV *... hold me, neighbor, in this storm ...* (World Premiere, co-commissioned by The Carnegie Hall Corporation)

nesuch at Carnegie

e-concert talk starts at 6:30 PM: David arrington in conversation with Jeremy ffen, Director of Artistic Planning, rnegie Hall.

ATURDAY 2/23

PM Stern/Perelman

ARNEGIE HALL FAMILY ONCERT: BOBBY McFERRIN

e-concert activities begin at 12:30 PM.

SUNDAY 2/24

1–5:30 PM Weill

DISCOVERY DAY: OLIVIER MESSIAEN

Carnegie Hall explores the life and work of this French master with panel discussions, talks, and a film screening. The event will include an interview with composer-conductor Pierre Boulez and will conclude with a performance of Messiaen's *Visions de l'Amen* for two pianos

SOUND Insights

MONDAY 2/25

8 PM Stern/Perelman

CHICAGO SYMPHONY ORCHESTRA

Pierre Boulez, Conductor
Mitsuko Uchida, Piano

MATTHIAS PINTSCHER *Osiris* (NY Premiere, co-commissioned by The Carnegie Hall Corporation, Chicago Symphony Orchestra, and London Symphony Orchestra)
BARTÓK Piano Concerto No. 3
DEBUSSY *Images*

Pre-concert talk starts at 7 PM with Jeremy Geffen, Director of Artistic Planning, Carnegie Hall.

TUESDAY 2/26

8 PM Stern/Perelman

CHICAGO SYMPHONY ORCHESTRA

Pierre Boulez, Conductor
Susan Graham, Mezzo-Soprano

BERIO *Quatre dédicaces*
BERLIOZ *Les nuits d'été*
STRAVINSKY *Pétrouchka* (1911 version)

WEDNESDAY 2/27

7:30 PM Weill

BRENTANO STRING QUARTET

Thomas Sauer, Piano

EXAMINING LATE STYLE
MOZART String Quartet in B-flat Major, K. 589, "Prussian"
ELLIOTT CARTER Piano Quintet
BACH Contrapunctus XIV from *The Art of Fugue*
BARTÓK String Quartet No. 6

Made possible, in part, by an endowment fund for young artists established by Mr. and Mrs. Anthony B. Evnin and the A.E. Charitable Foundation

THURSDAY 2/28

7:30 PM Zankel

ALARM WILL SOUND

Alan Pierson, Artistic Director and Conductor

CONLON NANCARROW Study No. 6 (arr. Yvar Mikhashoff); Study No. 2 (arr. Gavin Chuck)
JOHN ADAMS *Son of Chamber Symphony* (NY Premiere, co-commissioned by The Carnegie Hall Corporation, Stanford Lively Arts, and the San Francisco Ballet)
BENEDICT MASON Selections from *Animals and the Origins of Dance*
MICHAEL GORDON *Yo Shakespeare*
HARRISON BIRTWISTLE *Carmen Arcadiae Mechanicae Perpetuum*
VENETIAN SNARES *LiZCO3* (arr. Caleb Burhans)
JOHANNES CICONIA *Le ray au soleyl* (arr. Gavin Chuck)
MOCHIPET *Dessert Search for Techno Baklava* (arr. Stefan Freund)

Nonesuch at Carnegie

Sponsored by KPMG LLP

FRIDAY 2/29

8 PM Stern/Perelman

VIENNA PHILHARMONIC ORCHESTRA

Valery Gergiev, Conductor

BERLIOZ Excerpts from *Romeo and Juliet*
WAGNER Prelude and *Liebestod* from *Tristan und Isolde*
DEBUSSY *La mer*

Commemorating the 100th Anniversary of the Birth of Herbert von Karajan

Perspectives: Valery Gergiev

Sponsored by DeWitt Stern Group, Inc.

For the complete performance schedule and to purchase tickets, call CarnegieCharge at 212-247-7800 or visit carnegiehall.org.



MARCH 08 HIGHLIGHTS

SATURDAY 3/1

8 PM Stern/Perelman

VIENNA PHILHARMONIC ORCHESTRA

Valery Gergiev, Conductor
Yefim Bronfman, Piano

DEBUSSY *Prélude à l'après-midi d'un faune*
PROKOFIEV Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 6, "Pathétique"

Perspectives: Yefim Bronfman

Perspectives: Valery Gergiev

This concert is made possible, in part, by the Audrey Love Charitable Foundation

SUNDAY 3/2

2 PM Stern/Perelman

VIENNA PHILHARMONIC ORCHESTRA

Valery Gergiev, Conductor

VERDI Overture to *La forza del destino*
LISZT *Les préludes*
TCHAIKOVSKY Symphony No. 5

Perspectives: Valery Gergiev

This concert is made possible, in part, by the Audrey Love Charitable Foundation

MONDAY 3/3

8 PM Stern/Perelman

BOSTON SYMPHONY ORCHESTRA

James Levine, Music Director and Conductor
Thomas Quasthoff, Bass-Baritone
Tanglewood Festival Chorus
John Oliver, Conductor

SCHUBERT Symphony No. 4, "Tragic"; "Tränenregen," D. 795 (orch. Webern); "Prometheus," D. 674 (orch. Reger); "Der Wegweiser," D. 911 (orch. Webern); "Ständchen," D. 957 (orch. Offenbach); "Erlkönig," D. 328 (orch. Reger)
WILLIAM BOLCOM Symphony No. 8 for chorus and orchestra (NY Premiere)

TUESDAY 3/4

7:30 PM Zankel

BOBBY McFERRIN VOICESTRA

A virtuoso display of vocal improvisation by 12 gifted singers with broad stylistic experience, ranging from jazz to R&B to Indian classical opera

Perspectives: Bobby McFerrin

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WEDNESDAY 3/5

8 PM Stern/Perelman

EMANUEL AX, Piano

BEETHOVEN Sonata in A Major, Op. 2, No. 2; Sonata in F Minor, Op. 57, "Appassionata"
SCHUMANN Humoresque in B-flat Major, Op. 20; *Papillons*, Op. 2

FRIDAY 3/7

8:30 PM Zankel

JOAN OSBORNE

Since bursting onto the scene with the hit song "(What If God Was) One of Us," Joan Osborne has gone beyond the confines of pop stardom with successful forays into the worlds of R&B, country, classic rock (singing with The Dead), and classic soul.

Presented by Carnegie Hall in Partnership with WFUV

SATURDAY 3/8

8 PM Stern/Perelman

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

Kent Nagano, Music Director and Conductor
Maxim Vengerov, Violin

DEBUSSY *Le martyre de St. Sébastien:* Symphonic Fragments
TCHAIKOVSKY Violin Concerto in D Major
UNSUK CHIN New work (US Premiere)
SCRIABIN *The Poem of Ecstasy*

Pre-concert talk starts at 7 PM with Simon Morrison, Professor of Music, Princeton University.

TUESDAY 3/11

8 PM Stern/Perelman

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas, Music Director and Conductor
Gil Shaham, Violin

SCHUMAN Violin Concerto
BEETHOVEN Symphony No. 3, "Eroica"

WEDNESDAY 3/12

8 PM Stern/Perelman

SAN FRANCISCO SYMPHONY

Michael Tilson Thomas, Music Director and Conductor
Deborah Voigt, Soprano

SIBELIUS Symphony No. 7
STRAUSS *Four Last Songs*
BARBER *Andromache's Farewell*
SHOSTAKOVICH Symphony No. 9

Pre-concert talk starts at 7 PM with James Hepokoski, Professor of Music, Yale University.

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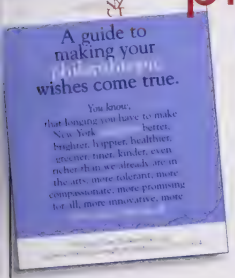
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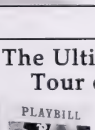
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E THE STAIRS THE ONLY WAY TO GET TO THE UPPER VELS? No, elevator service is available from street level to Parquet, First Tier, Second Tier, and Dress Circle levels of rn Auditorium and to the Orchestra level of Weill Recital ll. Elevator service is also available from street level to the zzanine and Parterre levels of Zankel Hall.

N I BUY A GIFT CERTIFICATE? Yes, at the Box Office or ough CarnegieCharge.

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WHERE ARE THE PUBLIC TELEPHONES? Located on either side of the Stern Auditorium lobby, in the Weill Recital Hall lobby, and near the elevator on the Mezzanine and Parterre levels of Zankel Hall.

IS THERE A LOST-AND-FOUND AREA? Yes: lost-and-found articles should be reported to or turned in at the House Manager's Office, 56th Street entrance. Telephone 212-903-9698.

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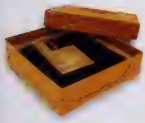
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Fortieth Student Recital
Wednesday, February 13 at 8 p.m.
Field Concert Hall

Polonaise-Fantaisie in A-flat major, Op. 61 — Frédéric Chopin (1810–49)

"La Danse de Puck" from Preludes Book I — Claude Debussy (1862–1918)

***Étude d'exécution transcendante no 10:* Allegro agitato molto** — Franz Liszt (1811–86)

Ruoyu Huang, piano

Sonata No. 2 in D minor, Op. 14 — Sergey Prokofiev (1891–1953)

Allegro, ma non troppo
Scherzo: Allegro marcato
Andante
Vivace

Yen Yu Chen, piano

INTERMISSION

Satanicheskaia poèma, Op. 36 — Alexander Scriabin
Poëme ailé, Op. 51, No. 3 — (1872–1915)
Étude in D-sharp minor, Op. 8, No. 12

Morceaux, Op. 72, selections — Piotr Ilyich Tchaikovsky
Polacca de concert — (1840–93)
Tendres reproaches

Waltz in C-sharp minor, Op. 64, No. 2 — Chopin
Waltz in E minor, Op. Post.

Étude No. 6 in A minor — Sergei Rachmaninoff
from *Études-Tableaux*, Op. 39 — (1873–1943)

Prélude No. 1, Book I: *Danseuses de Delphes* — Debussy

Études d'exécution transcendante — Liszt
No. 7: Eroica
No. 8: Wilde Jagd
No. 12: Chasse-neige
No. 4: Mazeppa

Christopher Falzone, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Performers

Yen Yu Chen from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Ruoyu Huang from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

If students study with more than one faculty member, their teachers are listed alphabetically.

THE
CURTIS
INSTITUTE
OF MUSIC

Roberto Díaz, President



The Curtis Symphony Orchestra

Monday, February 11, 2008
Verizon Hall
at the Kimmel Center
Alan Gilbert, *conductor*



The Curtis Opera Theatre

L'elisir d'amore

by Gaetano Donizetti

February 14–17, 2008
Curtis Opera Studio
Danielle Orlando, *music director*
Ned Canty, *stage director*


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quita Raley, Thomas Shivone, and Jason Coffey in *Le nozze igaro* (November 2007)

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The Curtis Symphony Orchestra

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Monday, February 11, 2008, at 8 p.m.
Verizon Hall at the Kimmel Center

Alan Gilbert, *conductor*

BARBER
Overture to *The School for Scandal*, Op. 5

BEETHOVEN/Trans. MAHLER
String Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso")
Allegro con brio
Allegretto, ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo—Allegretto agitato

INTERMISSION

NIELSEN
Symphony No. 3 in D minor, Op. 27 ("Sinfonia espansiva")
Allegro espansivo
Andante pastorale
Charlotte Dobbs, *soprano*, and Adrian Kramer, *baritone*
Allegretto un poco
Finale: Allegro

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'verture to *The School* r Scandal*,* Op. 5

muel Barber
rn: West Chester, Pa., March 9, 1910
ed: New York City, January 23, 1981

muel Barber led a charmed life in his uth, enjoying more success in his entries than many professional mposers experience in their entire reers. He showed tremendous gifts at an rly age, and musicians in his family ncouraged his parents to let him pursue s musical passions.

Barber enrolled in The Curtis Institute Music at its inception in 1924 as a urteen-year-old, graduating ten years ter. He studied composition, piano, and ice while at Curtis (a triple major!) and ickly attracted the attention of the hool's founder, Mary Louise Curtis Bok. lrs. Bok supported Barber in many ways id for many years, and she connected m to important musicians and organiza- ms through much of his early career.

One of these connections was to the nerable Philadelphia Orchestra, which emiered the young composer's first chestral work, Overture to *The School for candal*, in 1933. That same year it won ie prestigious Bearns prize in composi- n from Columbia University. Barber rote the piece in 1931 while studying ith composition teacher Rosario Scalero. his music by a twenty-one-year-old nbodies both Barber's literary sensibility id his Romantic musical style.

Barber had a deep investment in etry, drama, and literature that he ould serve all of his life through mpositions inspired by text. This work as conceived as a prelude to hypothetical incidental music for the comedy *The School for Scandal*, written by the Irish playwright Richard Brinsley Sheridan in 1777. A comedy of manners in the lineage stretching from Shakespeare's *Much Ado About Nothing* to Oscar Wilde's *Importance of Being Earnest* and beyond, Sheridan's play features the deception, mistaken identity, and humorous trysts characteristic of such works. These playful comedic interactions translate directly into Barber's music, which becomes his own commentary on the comedy.

The overture's shimmering and declamatory opening gives way to soaring string lines and long, lyrical wind passages. True to the nature of overtures, the music moves quickly from one passage to another, as if to illustrate different characters in Sheridan's play. The music comes to a near-standstill just before a rousing and triumphant ending that returns to the opening material to complete the dramatic circle of the piece. For the listener, the overall effect is that of a brisk tour of the entire drama in eight transient minutes—a remarkable achievement for a young composer creating his first orchestral score.

String Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso")

Ludwig van Beethoven (transcribed by Mahler)
Born: Bonn, baptized December 17, 1770
Died: Vienna, March 26, 1827

Beethoven's career as a composer is often divided into early, middle, and late periods, each considered to have

distinctive expressive and musical characteristics. This somewhat artificial but useful classification has allowed musicians and listeners to clarify the progress of an unparalleled creative mind. Perhaps more than his other works, Beethoven's string quartets fall rather neatly into these periods, from the Haydnesque classical order of his precocious Op. 18 to the venturesome harmonies and forms of his very last works in the medium.

Op. 95 stands at the borderline between Beethoven's middle- and late-period quartets. It shows highly concentrated expression within the context of harmonies that foreshadow his later style. In terms of form, too, Op. 95 is a step forward. Though the individual movements of the work themselves are comparatively brief, their import is far from slight. The composer himself designated the score as "Quartetto serioso."

Beethoven dated the quartet in October 1810, though there is evidence that he finished the piece later. It was composed primarily in the summer of 1810, alongside the "Archduke" Piano Trio and the *Egmont Overture*. This was a complicated time for the composer, full of upheaval and disappointment. During the previous year, many of his friends had fled Vienna in the wake of its invasion and occupation by the French army, leaving him in isolation. Then, in the spring of 1810, Beethoven proposed marriage to Therese Malfatti, his physician's niece, and was rejected. Some commentators have regarded the impulsive, mercurial "Quartetto serioso" as a reaction to this rejection, hearing in the music both vexation and yearning.

From its very first bars, there is a stron sense of urgency. The opening unison theme is abrupt, agitated, and frequently reiterated with little warning. The secon movement begins in a more placid space but is no less somber in its approach, wit a winding fugato section and sad, wistful chromatic passages. The rhythmic impetus returns in the third movement, which is aptly marked *Allegro assai vivace ma serioso* (fast, rather lively, but serious) With this marking, Beethoven acknowledges that something witty or upbeat is expected but signals that he intends to remain solemn; this is one of the few works of the composer not to include a section of humorous or lighter music to serve as relief.

The last movement initially seems a partner with the second movement, beginning with a broad *Larghetto espressivo*. But this quickly moves forward to an unyielding *Allegretto agitato* that hardly lets up until a fleet coda that seem to come out of nowhere. This last section of music is classic Beethoven—totally unexpected, yet inevitable.

Beethoven's spiritual descendent Gustav Mahler made many arrangements of works of colleagues from the past and his own present. The tradition of transcription goes back as far as composition itself as a method for studyin musical material, but for this composer/ conductor there was an additional motivation: performance. Mahler arrange and programmed Beethoven's Op. 95 quartet during his tenure as conductor of the Vienna Philharmonic. Some of his more critical contemporaries saw such adaptations as defamations of masterworks, but for Mahler the act of transcription was undoubtedly a tribute to music he revered and admired.

ymphony No. 3 in D minor,)p. 27 ("Sinfonia espansiva")

arl Nielsen

orn: Sortelung, Denmark, June 9, 1865
ied: Copenhagen, October 3, 1931

r many years Nielsen's reputation was vershadowed by that of his exact ntemporary, Sibelius, who was nsidered the great Scandinavian mposer of the early part of the ventieth century. This has changed, elped by a significant increase in ielsen-related scholarship and erformances since the centenary of his rth in 1965. Nielsen's impressive set of x symphonies now gets much more nsideration, as do his concertos for olin, flute, and clarinet and his equently performed wind quintet.

Nielsen was born and raised in a latively temperate and rural area of enmark as one of twelve children. His ther was a handyman who enjoyed aying violin with amateur groups. Carl ielsen picked up the violin, as well as veral other instruments, and showed nough promise that he was sent to openhagen to study music formally at ie conservatory there. His studies and reer progressed quickly, and soon he as composing on commission while ving off of money he earned as a section iolinist in the orchestra of the Royal heatre. Though he often complained tterly about being an orchestra player, provided a steady salary until he was i his forties and permitted him to avel abroad.

During a trip to Paris, Nielsen met his ife, an accomplished Danish sculptor. heir tumultuous relationship would eeply influence the composer's work, ngendering a significant stylistic shift in the Fourth and Fifth symphonies. Although the Third Symphony was written a few years before these difficulties, it shows Nielsen already moving to a higher plane of sophistication and a greater breadth of expression.

Symphony No. 3 was written in 1910–11 and premiered with the Violin Concerto in February 1912 at the Danish Royal Theatre, with Nielsen conducting. The work lives up to its name, as it occupies a substantial thirty-five to forty minutes in most performances. But the "espansiva" of the title (which was applied to the whole piece after the tempo indication in the first movement, *Allegro espansivo*) refers also to the expressive content of the music. Nielsen often composed with a spiritual or intellectual point to make, and here we have a work intended to assert the power of human life and identity, including his own identity as a Dane.

The first movement opens with a percussive figure that gives way immediately to a rousing fanfare. The breadth of the music is served by brilliant, constantly changing orchestration. The movement culminates in lilting waltz-like figures without losing its great sense of drive and energy. Its harmonies, while not shocking like those in the contemporary *Le Sacre du printemps* (*The Rite of Spring*) by Stravinsky, are unexpected and fresh throughout.

The second movement of the symphony is understood to be an evocation of the Danish landscape, with its wide-open sky. It contrasts with the active underpinnings of the first movement by slowly unraveling its musical material. Two vocal soloists—a soprano and a baritone—might almost be serenading the countryside, their voices

dissolving into the vastness of the horizon near the end of the movement. The composer wrote a text in the manuscript under the vocal parts—"Alas! All thoughts disappear as I lie beneath the sky"—but later chose to eliminate it in favor of wordless syllables. Following this evocation of nature, horn calls herald a far more active third movement, alternating between large-scale, march-like passages and intimate moments driven by the winds.

The last movement smoothes out the rough edges of the third with a confident opening melody in the strings. This strongly voiced music evolves into something like a proud anthem or nationalistic folk song; and, indeed, Nielsen saw the finale of the symphony a a tribute to the common man. There is not a moment of uncertainty or vulnerability in this movement, which seals Nielsen's view of the "Sinfonia espansiva" as an affirmation of human life itself.

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BIOGRAPHIES

Alan Gilbert, *conductor*

Last June Alan Gilbert was named music director of the New York Philharmonic, effective from the 2009–10 season. The Manhattan-born conductor, one of the youngest music directors in the orchestra's history and the only native New Yorker to hold the post, has been chief conductor and artistic advisor of the Royal Stockholm Philharmonic Orchestra since 2000 and principal guest conductor of Hamburg's NDR Symphony Orchestra since 2004.

Next month Mr. Gilbert will spend two weeks with the New York Philharmonic, leading concerts that include Hear & Now, Inside the Music, and the world premiere of Marc Neikrug's *Quintessence*: Symphony No. 2—a New York Philharmonic commission. It will be the second year of a three-year arrangement during which Mr. Gilbert spends multiple weeks with the orchestra. He made his debut with the New York Philharmonic in 2001 as the Diamond American Conductor and has conducted the orchestra numerous times, including the acclaimed 2004 Philharmonic Festival: Charles Ives—An American Original in Context, and, most recently, in March 2007, when he led works by Bach, Ligeti, and Schumann.

This season Mr. Gilbert conducts the orchestra of his alma mater, Philadelphia's Curtis Institute of Music, at the Kimmel Center and Carnegie Hall. He conducts concerts with the Philadelphia Orchestra, San Francisco Symphony, Tonhalle Orchestra in Zurich, and Orchestre Philharmonique de Radio France in Paris. He returns to the Zurich Opera House, and, with Hamburg's NDR Symphony Orchestra (NDRSO), he conducts several series of subscription performances in Hamburg, Lübeck, and Bremen. He also takes the NDRSO on tour to Cologne, Vienna, Prague, and Ljubljana, Slovenia. In May he closes out his tenure with the Royal Stockholm Philharmonic Orchestra in Mahler's Symphony No. 9.

Mr. Gilbert, who appears regularly
ith many of the world's leading
chestras and opera companies, began
e 2007–08 season with his Vienna
ate Opera debut, conducting Bizet's
armen, and soon afterward inaugurated
s final Stockholm season. He was the
st music director in the Santa Fe
pera's history, and during the company's
tieth-anniversary season in 2006, he led
ie first United States production of
homas Adès's *Tempest*, as well as Bizet's
armen, with Anne Sofie von Otter in
r first United States performances in
ie opera.

Last season Mr. Gilbert led a
ockholm festival focusing on the
usic of Hans Werner Henze. He
so conducted the Los Angeles
ilharmonic, Los Angeles Opera, Royal
oncertgebouw Orchestra, San Francisco
ymphony, Chicago Symphony
rchestra, and Cleveland Orchestra
vhere he was assistant conductor from
995 to 1997).

Alan Gilbert's parents, Yoko Takebe
nd Michael Gilbert, both violinists in
ie New York Philharmonic (Mr. Gilbert
now retired), were his first teachers.
orn and raised in New York City, Alan
ilbert studied at Harvard University,
he Curtis Institute of Music, and the
Juilliard School, and while at Curtis he was a substitute violinist with the Philadelphia Orchestra.

Charlotte Dobbs, *soprano*
Charlotte Dobbs from Chester, Vt., studies in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Countess) for the Curtis Opera Theatre; *Idomeneo* (Electra) and *Iphigénie en Aulide* (title role) for the Juilliard Opera Center; *Le nozze di Figaro* (Countess) and *Die Zauberflöte* (Pamina) for Yale Opera; *Così fan tutte* (Fiordiligi) for the Chautauqua Institution; and roles for Marlboro Music Festival.

Adrian Kramer, *baritone*
Adrian Kramer from Guelph, Ontario, studies in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Count), *Postcard from Morocco* (Man with a Shoe Sample Kit), and *L'Ormindo* (Amida) for the Curtis Opera Theatre; roles for the Juilliard Opera Center, Chautauqua Institution, and Steans Institute for Young Artists at the Ravinia Festival; and recitals in Lincoln Center's Alice Tully Hall.



The Curtis Opera Theatre

presents

L'elisir d'amore

Music by Gaetano Donizetti
Text by Felice Romani,
based on a play by Augustin-Eugène Scribe

Danielle Orlando, *music director*
Ned Canty, *stage director*
Susan Zeeman Rogers, *scenic designer*
Katie Irish, *costume designer*
Matthew McCarthy, *lighting designer*

Thursday, February 14 at 8 p.m.
Friday, February 15 at 8 p.m.
Saturday, February 16 at 8 p.m.
Sunday, February 17 at 2:30 p.m.

Curtis Opera Studio

L'elisir d'amore will run about one-and-a-half hours.
There will be one fifteen-minute intermission.

Titles provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker.

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CAST

	February 14 & 16	February 15 & 17
Nemorino	Dominic Armstrong	Joshua Stewart
Adina	Rinnat Moriah	Ashley Thouret
Belcore	Elliot Madore	Brandon Cedel
Dulcamara	Allen Boxer	Nathan Bachhuber
Giannetta	Allison Sanders	Marquita Raley

Chorus: Jason Coffey, Tammy Coil, Sarah Shafer, Thomas Shivone

SETTING

A television studio

SYNOPSIS

Act I: Adina, a wealthy and educated young woman, reads her coworkers the story of how Tristan won the heart of Isolde by drinking a magic love potion. Nemorino, an underling, wishes he had some of that magical drink so that Adina would fall in love with him. When the newly arrived Sergeant Belcore proposes to Adina, she puts him off, as she does when poor, stammering Nemorino presents his own suit.

The salesman Dulcamara pitches his cure-all, which is eagerly snapped up by everyone. Nemorino asks Dulcamara for Isolde's love potion and buys the supposed elixir (which is, in reality, Bordeaux wine) at a higher price. After swallowing it, he sets off tipsy enough to act in an offhand manner with Adina. Piqued by Nemorino's impertinence, Adina agrees to marry Belcore that night.

Act II: Dulcamara is an honored guest at the prewedding supper. Adina leaves to sign the marriage contract. Nemorino, distraught that the potion had not acted as Dulcamara promised, presses the salesman for another dose but has no money to pay for it. Belcore persuades Nemorino to enlist in the Army, since the twenty dollars paid to all recruits will buy the elixir.

The girls chatter about Nemorino's rich uncle, who has just died and bequeathed him a fortune. Nemorino has no knowledge of this, nor does Adina. When Nemorino—once again buoyed by a dose of elixir—arrives, the girls begin to flirt with him. He does not respond, nor does he show interest in Adina, which upsets her. Dulcamara suggests to Adina that she try his love potion, but she claims that her feminine wiles are sufficient.

Alone, Nemorino takes heart because of a tear he has seen on Adina's cheek, but when she returns he feigns indifference. Finally Adina reveals that she has bought back his enlistment papers from Belcore because she loves Nemorino.

Belcore marches in to find Adina affianced to Nemorino, but he takes the news philosophically. Dulcamara, attributing both Nemorino's inheritance and his winning of Adina to the elixir, quickly sells more bottles before moving on to the next adoring group.

Gaetano Donizetti was accustomed to composing with great speed. So when the manager of the Canobbiana Theatre in Milan begged him to create an opera in two weeks (an unknown composer, the story goes, failed to deliver), he accepted the challenge. Librettist Felice Romani was given the even more impossible deadline of one week to translate and adapt a play by the French writer Augustin-Eugène Scribe.

Composer and librettist changed the setting of the play from the Basque countryside to rural northern Italy, the Bergamo-born composer's home soil, and they added some passages. Rehearsals began even before the opera had been completed. The composer was not thrilled with the cast, complaining to his librettist, "We have a German prima donna, a tenor who stammers, a buffo with the voice of a goat, [and] a French basso who isn't worth much …"

Despite these far-from-ideal circumstances, *L'elisir d'amore* (*The Elixir of Love*) was an immediate hit with both audiences and critics when it opened on May 12, 1832. Though this opera and others in the bel canto tradition were gradually overshadowed by heavier works of the Romantic school, they returned to favor in the mid-twentieth century, with *L'elisir* taking an honored place in the repertoire as a masterful blend of effervescent comedy and heart-wrenching pathos. For this reason it is often described not as an *opera comica* but as a melodrama *chiaroscuro*, in reference to its balance between light and shade. This contrast is evident immediately in the prelude's two contrasting melodies.

The story of a lovesick swain, the ricl and fickle young object of his affections pompous sergeant, and a snake-oil doct who peddles Bordeaux wine as a love potion, *L'elisir* is replete with musical delights. The melodies are inspired, the "patter" songs hilarious, and the musical forms varied—from waltzes to barcarolle to military strutting. Librettist Romani objected to the composer's desire for a melancholy *romanza*, fearing it would dampen the work's high spirits, but Donizetti fortunately insisted. The resultant "Una furtive lagrima" sung by the naïve, smitten Nemorino, has becon so famous that people who have never heard—or even heard of—the opera recognize it. With its guitar-like arpeggios and bassoon obbligato, this deceptively simple melody has inspired the world's greatest tenors, from Caruso to Pavarotti.

Donizetti was much admired by fellow composers. Among them was the master who succeeded him, Verdi—whose wife-to-be, the renowned soprano Giuseppina Strepponi, often sang in Donizetti's oper and was rumored to have had an affair with him. French composer Hector Berlioz was another fan of the bel canto school, having lived in Italy for some years. He might well have given the wrong impression when he walked out of a performance of *L'elisir d'amore*, but he was reacting to the audience rather than the opera. (The constant chattering, eating, and gambling galled Berlioz, who announced that for Italian audiences "music was like a bowl of macaroni, to be consumed and enjoyed on the spot.") Perhaps the most unusual tribute came from W. S. Gilbert of Gilbert and

Sullivan fame, who composed a parody of Donizetti's opera entitled *Dulcamara: The Little Duck and the Great Quack*.

Donizetti was only thirty-four when he composed *L'elisir*, but his life already had been marred by great tragedy. His three children died shortly after birth, and his beloved wife, Virginia, died at twenty-nine, the victim of a terrible outbreak of cholera. Over the years the handsome, charming, and hugely popular composer slipped into depression, then madness—a state reminiscent of his most famous operatic creation, the poor, demented Lucia di Lammermoor. Donizetti's great ability to fuse the lightest of sentiments with heartbreak, as exemplified in *L'elisir*, no doubt derived in large measure from his own life experiences.

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Director's Note — Ned Canty

In the summer of 2002 I had the unique adventure of directing *Elixir of Love* at the Shanghai Opera House with a group of young singers from the Shanghai Conservatory. It was my first time directing through a translator (the aptly named Sunny), and the first day was grim. Comedy is so tightly interwoven with culture that pulling apart those tendrils is always a tricky enterprise. There was no word in Chinese for "sassy" (Adina), and the braggart soldier Belcore was seen as noble and strong.

Feeling things rapidly slip out of my grasp, I turned to my Dulcamara and launched into a brief description of quack medicine. As soon as Sunny finished translating, bedlam broke out, with everyone talking at once. I assumed I had run up against another wall, but it was quite the opposite. Everyone wanted to share a story about shark fin cartilage, or dried possum bladder, or some other miracle cure that someone they know (not them, of course) swore by. Bingo. Once we had our way in, the rest of the tendrils quickly unwove, and by the end of three weeks we had a rollicking and heart-felt show on our hands. In meeting halfway across the Pacific, the singers and I got more to the heart of the piece than in any other production I've done.

So, moral of the story, people are people. Unrequited love is unrequited love. But above all, quackery is quackery. People will always line up for the miracle cure for hair growth, weight loss, or mood maintenance. We may live in one of the most heavily medicated societies of all time, but we nearly come by it honestly. Our infatuation with better, faster, easier is no further away than late night infomercials touting the amazing results of hoodia or garlic pills or magnetic bracelets.

In thinking about this show, it was the vision of Dulcamara as TV pitchman that inspired this production. Many before me have said that if Donizetti or Rossini were alive today he would be writing for TV or the movies. I could walk into a meeting tomorrow and pitch this story as a romantic comedy with Reese Witherspoon as Adina, Ray Romano as Nemorino, and Kelsey Grammer as Belcore and no one would blink an eye. Donizetti's deft mixing of situation-based comedy and deep human emotion is catnip for American audiences.

Our production has an Adina running the TV station she has inherited (fascinating that no one makes more of the fact that Adina seems to have no parents in the opera—she is running things on her own as a woman—a pretty modern take on the abilities of the fair sex). Nemorino, the head grip, has known her and loved her since childhood. Belcore, the new man on the military beat, arrives to shake things up in their small, protected world. Dulcamara, our late-night pitchman, fills out the quartet. *Elixir* at a TV station, *Elixir* as a TV show, *Elixir* as the essence of TV itself—all of these spins were in the mix when we discussed the designs. But above all was our sincere attempt to capture the magic and delight of the piece, the delicate alchemical mix that can have us all laughing one minute, oooing the next, and ending the evening wiping away a furtive tear. Now that's entertainment.

Danielle Orlando, *music director*
Danielle Orlando, principal opera coach for The Curtis Institute of Music, was educated at the Settlement Music School, Eastman School of Music, and Temple University, where she received her Master of Music degree in piano performance, *summa cum laude*. She is the music director of the New Jersey Opera Theater's Studio Artists Program and has served on the musical staffs of the Metropolitan Opera; Teatro Colon in Buenos Aires; Pittsburgh Opera; Opera Company of Philadelphia; Michigan Opera Theater; American Institute for Music Studies in Graz, Austria; European Center for Opera and Vocal Arts in Belgium; Merola Opera Program at San Francisco Opera; Washington Opera; Portland Opera; and Wolf Trap Opera Company. She also spent nine seasons working with Gian Carlo Menotti for the Festival dei Due Mondi in Spoleto, Italy, as an assistant conductor and coach, in addition to editing several of his compositions.

Ms. Orlando collaborated with tenor Luciano Pavarotti for all of his international voice competitions and has served as a judge for the Metropolitan Opera auditions. She performs extensively as an accompanist in the United States and abroad with artists such as Aprile Millo, Marcello Giordani, Alessandra Marc, Kallen Esperian, and Andrea Bocelli. Ms. Orlando, who serves on the coaching staff of the Academy of Vocal Arts, joined the Curtis faculty in 1986.

Ned Canty, *stage director*
Ned Canty is proud to make his Curtis Opera Theatre debut with this production. He most recently directed the world premiere, in Tel Aviv, of *Lost Childhood*, a new opera based on the Holocaust memoir of Yehuda Nir. Prior that, he directed a new production of *Th Mikado* for Opera Theatre of Saint Louis and *L'italiana in Algeri* at Connecticut Opera (named second on the *Hartford Courant*'s list of the year's top-ten arts events). In 2004 he directed the critical acclaimed revival of Lee Hoiby's *Month the Country* at Manhattan School of Music Opera Theater (available on Albany Records), *Don Giovanni* at Floric Grand Opera, *Il barbiere di Siviglia* at Connecticut Opera, *Lucky Girl* at the McCarter Theatre, and *Madama Butterfl* for the New York City Opera National Company. In 2003 he directed the American premieres of *Voice of the Fores* and *Tears of the Knife* at the Henry Stree Chamber Opera, which the *New York Times* described as being staged "with a startling combination of sensitivity and panache." He especially enjoys working with young singers and has directed shov at Juilliard Opera Center, Yale School of Music, Boston University, University of Michigan, and Louisiana State University, among others.

Among Mr. Canty's favorite productions are those he directed at Wo Trap Opera (*Don Giovanni*, *A Midsumm Night's Dream*, *L'italiana in Algeri*, and *Ti Rake's Progress*); *Il Campanello* at the Teatro Comunale in Casalmaggiore, Ital *L'elisir d'amore* at the Shanghai Grand Theatre in China; *Pagliacci* at Edmonton Opera; *Orpheus in the Underworld* and *Th Music Shop* for the Juilliard Opera Cente and *Chérubin*, *The Rape of Lucretia*, and *L bohème* at the Israeli Vocal Arts Institute in Tel Aviv.

Mr. Canty is festival director of the New York Television Festival and serves as director of libretto development for American Opera Projects (AOP). Future projects include *La Calisto* at Portland Opera, the premiere of Lee Hoiby's *This is the Rill Speaking* for AOP, and *Daughter of the Regiment* at Opera Theatre of Saint Louis. Visit his website at www.nedcanty.com, or view his rehearsal blog for *The Mikado* at otslmikado.blogspot.com.

Susan Zeeman Rogers, *scenic designer*
Susan Zeeman Rogers makes her Curtis Opera Theatre debut with *L'elisir d'amore*. Her off-Broadway credits include: *Betrothed* and *Innocents* (Ripe Time); *Sawdust Palace* (Susan Marshall & Company); *Mercy on the Doorstep* (Flea Theater); *Lebensraum* (Barefoot Theatre Company); *El Paso Blue*, *Wet*, and *Crooked* (Summer Play Festival); *Lobster Face* (Immediate Theater Company); *Disappearing Acts* (Mabou Mines); *The Right Way to Sue* (New Georges); and Fresh Play Festival (MCC Theater). Regional credits include: *The Ghost's Bargain* (Two River Theater Company); *The Pearl Fishers* (2006–07 best set design, *Opera Online*), *Nixon in China*, and *Alceste* (Opera Boston); *Macbeth* (Actors' Shakespeare Project); *N* (Pilgrim Theatre); *Boy Gets Girl* (Merrimack Repertory Theatre); *Henry V* (Commonwealth Shakespeare Company); *Anna in the Tropics* (SpeakEasy Stage Company); *Mayhem* (American Repertory Theatre); *The Importance of Being Earnest* (Contemporary American Theatre Company); and *Phoebe's Got Two Sisters* (Moscow Art Theatre School). Ms. Rogers is a recipient of an NEA/TCG design fellowship. Visit her website at www.szrdesign.com.

Katie Irish, *costume designer*
Katie Irish designs for stage and film. She has costumed numerous world-premiere productions, including *Apple Cove* (Todd Mountain Theater Project), *Back from the Front* (New York International Fringe Festival), one-act plays "Mid-Air" and "Scribble" (University of Tulsa), and the United States premiere of *Faith* at the Clemente Soto Vélez Cultural Center. She has designed for several New York City dance companies, including 2nd Avenue Dance Company, Zvi Gothenier, and Cherylyn Lavagnino Dance. Ms. Irish received her M.F.A. from New York University's Tisch School of the Arts, where she designed *All My Sons* and *Top Girls*. She is also an accomplished assistant designer and has worked on the recent Broadway production of *Is He Dead?* and the national productions of *Irving Berlin's White Christmas*, National Theatre Opera Prague's *Don Giovanni*, and HBO's *Deadwood*. She lives with her husband in Brooklyn.

Matthew McCarthy, *lighting designer*
Matthew McCarthy's lighting design credits include the Juilliard Opera Center, New York Philharmonic, San Diego Opera, Opera Columbus, Connecticut Opera, Canadian Opera Company, and Indianapolis Opera. He has also designed for Blue Man Group in New York City, Chicago, and Boston. Additional theatre credits include Stages St. Louis, New Harmony Theatre, Contemporary Stage Company, and Willow Cabin Theater Company. Mr. McCarthy is a member of United Scenic Artists Local 829.

Dominic Armstrong (Nemorino, February 14 & 16) is a tenor from Kirksville, Mo., studying in the opera program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Man with a Paint Box), *La rondine* (Ruggero), *L'Ormindo* (title role), *Albert Herring* (Mr. Upfold), *Le Rossignol* (Le Pêcheur), *Ariadne auf Naxos* (Brighella), and *The Magic Flute* (Tamino) for the Curtis Opera Theatre; roles for the Opera Theatre of Saint Louis, Chautauqua Institution, and Juilliard Opera Center; and concerts with the Kansas City Symphony, Truman State University, and University of Missouri orchestras. He was a winner of the 2006 Sigma Alpha Iota Competition at the Chautauqua Institution.

Nathan Bachhuber (Dulcamara, February 15 & 17) from Appleton, Wisc., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (title role), *La rondine* (Rambaldo), *L'Ormindo* (Amida), *Albert Herring* (the Vicar), *Trouble in Tahiti* (Sam), *The Magic Flute* (Papageno), and *Alcina* (Melisso) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concert soloist at the Tanglewood Institute.

Allen Boxer (Dulcamara, February 14 & 16) is a bass-baritone from Cincinnati, studying in the voice program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Antonio, Antonio's Assistant), *L'Ormindo* (Ariadeno), *Albert Herring* (Superintendent Budd), *Le Rossignol* (Le Bonze), and *The Magic Flute* (Sarastro) for the Curtis Opera Theatre; and roles for Castleton Residency for Young Artists in Opera, International Festival of Lyrical Art in Aix-en-Provence, Opera Theatre of Saint Louis, Chautauqua Institution, Northern Kentucky University, Lyrique-en-Mer festival, and Bel Canto Northwes Vocal Institute.

Brandon Cedel (Belcore, February 15 & 17) is a baritone from Hershey, Pa., studying in the voice program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Antonio, Antonio's Assistant), *La rondine* (Crébillon), *The Audition* (ensemble), an *L'Ormindo* (Osmano) for the Curtis Opera Theatre; roles for the Chautauqua Institution, scenes for the Juilliard School's precollege vocal department; and, as a soloist, concerts with the Hershey Symphony and the Wednesday Club Symphony.

Jason Coffey (Chorus) is a tenor from Allendale, Mich., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Le nozze di Figaro* (Don Curzio, Don Basilio) for the Curtis Opera Theatre; *The Pirates of Penzance* (Frederic), *The Secret Garden* (Archibald Craven), *Guys and Dolls* (Corporal, Liver Lips Louie), and *Street Scene* (Henry Davis) for Grand Valley State University; and, as a soloist, Haydn's *Creation* for Bel Canto Chorus (Milwaukee) and Fauré's Requiem with the Skokie Valley Symphony Orchestra.

Tammy Coil (Chorus) is a mezzo-soprano from Centennial, Colo., studying in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Cherubino), *Postcard from Morocco* (Lady with a Hat Box), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the

New Jersey Opera Theater, Chautauqua Institution, Juilliard Opera Center; and, as a soloist, a concert with the New York Philharmonic.

Elliot Madore (Belcore, February 14 & 16) is a baritone from Weston, Ontario, studying in the voice program with Marlena Kleinman Malas. Credits include: *Postcard from Morocco* (Man with a Shoe Sample Kit), *La rondine* (Rambaldo), *The Audition* (ensemble), *L'Ormindo* (Nerillo), *Albert Herring* (Sid), *Dido and Aeneas* (Aeneas), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (the Speaker) for the Curtis Opera Theatre; roles for the Chautauqua Institution, Opera Theatre of Saint Louis as a Gerdine Young Artist, and Opera Colorado; and concerts with the Canada Pops Orchestra, Etobicoke School for the Arts Symphony Orchestra, and Toronto All-Star Big Band.

Rinnat Moriah (Adina, February 14 & 16) is a soprano from Holon, Israel, studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Le nozze di Figaro* (Susanna), *Rosenkavalier Suite* (Sophie), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover) for the Curtis Opera Theatre; roles for the Chicago Opera Theater, New Jersey Opera Theater, Israel Vocal Arts Institute, and National Opera Center; recitals at the Kennedy Center for the Performing Arts and the Library of Congress, as well as in California with Curtis On Tour; and concerts with the Richmond, New World, Kansas City, and Fort Worth symphonies.

Marquita Raley (Giannetta, February 15 & 17) is a mezzo-soprano from Washington, D.C., studying in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Marcellina) for the Curtis Opera Theatre; *The Mother of Us All* (Anne), *Le nozze di Figaro* (Marcellina), and *Die Zauberflöte* (Third Lady) for the Juilliard Opera Center; and *The Rake's Progress* (Baba the Turk) and *Così fan tutte* (Dorabella) for the Chautauqua Institution.

Allison Sanders (Giannetta, February 14 & 16) is a mezzo-soprano from Memphis, studying in the voice program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Barbarina), *La rondine* (Bianca), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Dido), and *The Magic Flute* (Papagena) for the Curtis Opera Theatre; roles for the Chautauqua Institution; Centro Studi Lirica in Italy; University of Memphis and Opera Memphis's summer opera camp; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

Sarah Shafer (Chorus) is a soprano from State College, Pa., studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormindo* (Mirinda) for the Curtis Opera Theatre; scenes at the 2007 Vocal Arts Symposium at Colorado College; a recital at the Church of the Holy Trinity, Rittenhouse Square; an appearance on National Public

Radio's *From the Top*; and concerts with the State College Choral Society.

Thomas Shivone (Chorus) is a bass-baritone from Fort Worth, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; *Barrabas* (Judas) and *Meet Me at Luigi's* (Luigi) for the Travis Avenue Baptist Church in Fort Worth; *The Gondoliers* (Gondolier) for the Fort Worth Academy of Fine Arts; and, as a soloist, Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth. Recent awards: the Jack Kent Cooke Young Artist Award and the voice prize in the Schlern International Music Festival Competition.

Joshua Stewart (Nemorino, February 15 & 17) is a tenor from New Orleans, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormindo* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; Music Academy of the West; Centro Studi Lirica in Italy; and roles for Intermezzo Young Artist Development Program and New Orleans Center for Creative Arts.

Ashley Thouret (Adina, February 15 & 17) is a soprano from Toronto, studying in the voice program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Susanna), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Belinda), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Pamina for the Curtis Opera Theatre; roles for th Chautauqua Institution; and a concert with the Ocean City Pops Orchestra.

Mikael Eliasen, *artistic director of vocal studies and the Curtis Opera Theatre* Danish-born coach and accompanist Mr. Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers i recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude-Yarnell. He has recorded for CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, Londo Records, MHS, and Supraphon. Mr. Eliasen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague, and the young artist's program at the Metropolitan Opera (New York City). H is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam), and Pittsburgh Opera Studio. He teaches at Chautauqua's Voice Program, for the Santa Fe Opera's young artist program, and in Italy. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994.

Ralph Batman, *managing director, vocal studies and the Curtis Opera Theatre*
Ralph Batman joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. Mr. Batman's design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.



SPECIAL THANKS

The Curtis Opera Theatre thanks the tdf Costume Collection for its assistance with this production.



PRODUCTION CREDITS

Musical Preparation	Danielle Orlando, Principal Opera Coach
	Lisa Keller, Susan Nowicki, Donald St. Pierre, Bonnie Wagner
Italian Diction Coach	Corradina Caporello
Rehearsal Pianists	Kristen Ditlow, Anna Fré, Lisa Keller, Donald St. Pierre, Bonnie Wagner
Assistant Stage Manager	Melanie Potorski
Scenery Construction	Victory Scenic Studios
Resident Wardrobe Supervisor	Tricia Wenglar Rubin
Hair and Makeup	Kate Grebenchinko
Projected Title Operators	Lisa Keller, Bonnie Wagner



THE CURTIS INSTITUTE OF MUSIC

Roberto Díaz, President

The Curtis Institute of Music is dedicated to training exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships t all of its 162 students, ensuring that admissions are based solely on artistic promise. Students at Curtis may pursue a Diploma or Bachelor of Music degree. Opera students may pursue a Master Music degree or a Professional Studies Certificate.

A Curtis education is tailored to the individual student, wit personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, and Lang Lang.

The Curtis Symphony Orchestra, composed of more than one hundred players between the ages of thirteen and twenty-five, ha been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra performs a three-concert season in Philadelphia's Verizon Hall at the Kimmel Center, as well as programs elsewhere in the region. In 2007–08 the orchestra performs in York and Reading, Pa., and at Carnegie Hall in New York City. This real-world training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in major orchestras across the United States, Canada, and abroad.

The Curtis Opera Theatre, under the artistic direction of Mikael Eliasen, is composed of approximately twenty-five singers, ages eighteen to twenty-eight. Each season the Curtis Opera Theatre presents fully staged performances and concert productions in venues such as the Prince Music Theater, Perelman Theater at the Kimmel Center for the Performing Arts, and the Curtis Opera Studio.

The Student Recital Series features more than one hundred programs of solo and chamber works each year. Recitals, held in Curtis's Field Concert Hall, are open to the public free of charge and are recorded by robotic cameras, making them available for later study and evaluation by students and their teachers. Each year about twenty-five of these recitals are aired on Y Arts, the digital cable service of Philadelphia public television station WHYY.

Learn more about Curtis performances, faculty, and admissions at **www.curtis.edu**.



The Curtis Symphony Orchestra

Violin
William M. Hollis Jr. Principal Chair

Independence Foundation Chair

David & Sandra Marshall Chair

Dayna Kristie Anderson
Edna Harkness Fellowship

Benjamin Beilman
William H. Roberts Annual Fellowship

Maia Cabeza
Dr. Samuel R. & Mrs. Beatrice S. Rossman Fellowship

Ray Chen
Julius Baer Investment Management Annual Fellowship

Hannah Choi
Jean J. Sterne Fellowship

Nikki Chooi

Elizabeth Fayette
Mary Louise Curtis Bok Fellowship

Hyo Rim Han
Huldah Bender Kemer, M.D., Fellowship

Bella Hristova
Mika Violin Artist Fellowship

Zenas Hsu

Susan Jang

Choha Kim

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Jeoung-Yin Kim

Sylvia Kim*
Carol K. Gerstley Annual Fellowship

Barbora Kolářová
Nina von Maltzahn Fellowship

Bryan A. Lee
Susan & Edward Montgomery Annual Fellowship

Yiying Julia Li
Barbara & Hratch Kaspanan Annual Fellowship

Joel Link
[illegible]

Petr Matěják
Mary & Esther Kramer Fellowship

Chan Ho Park

Erin Schreiber
Jeannette Epstein Fellowship

Ike See
Jack Wolgin Fellowship

Brittany Sklar
Emily W. Sunstein Annual Fellowship

Ji-Won Song

Malwina Sosnowski
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Josef Špaček
Herbert R. & Evelyn Axelrod Fellowship

Anna Tifu
Herbert R. & Evelyn Axelrod Fellowship

Danbi Um
Walter & Leonore Annenberg Fellowship

Elena Urioste
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Xiao Wang
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Tien-Hsin "Cindy" Wu
Horace W. Goldsmith Annual Fellowship

Shanshan Yao
John J. Medveckis Annual Fellowship

Quan Yuan**
Abigail Rebecca Zubrow Cohen Memorial Fellowship

Viola
Hollis Family Principal Chair

Rose Armbrust
James & Betty Matarese Annual Fellowship

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Guna S. Mundheim Annual Fellowship

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Minkyung Sung
Horace W. Goldsmith Annual Fellowship

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Sang Hyun Mary Yong

Violoncello
Nina B. Hollis Principal Chair

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Hyun-Jung Ban#
Sueyun & Gene Locks Fellowship

Bronwyn Banerdt
Edwin B. Garrigues Annual Fellowship

Abraham Feder++
Efrem Zimbalist Fellowship

Natalie Helm
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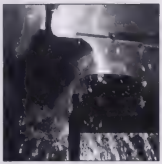
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1726 Locust Street, Philadelphia

All-Schubert program



Shmuel Ashkenasi ('63)



Meng-Chieh Liu ('93)

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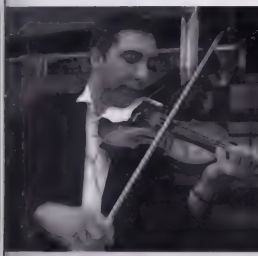
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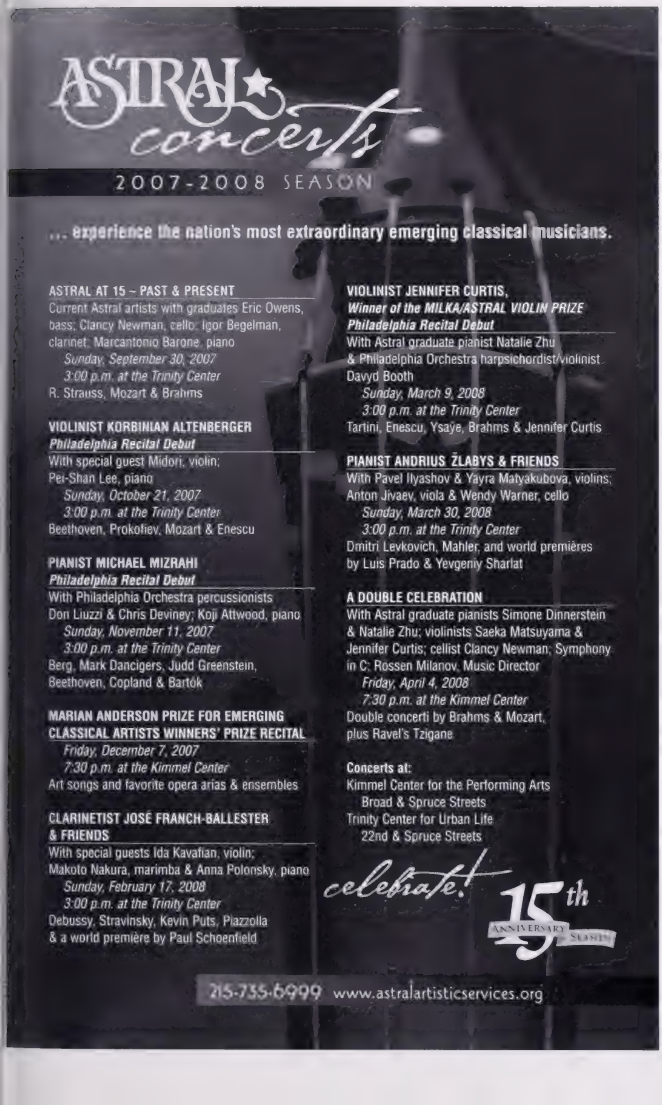
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ASTRAL AT 15 – PAST & PRESENT
Current Astral artists with graduates Eric Owens, bass; Clancy Newman, cello; Igor Begelman, clarinet; Marcantonio Barone, piano
Sunday, September 30, 2007
3:00 p.m. at the Trinity Center
R. Strauss, Mozart & Brahms
VIOLINIST KORBINIAN ALTENBERGER
Philadelphia Recital Debut
With special guest Midori, violin; Pei-Shan Lee, piano
Sunday, October 21, 2007
3:00 p.m. at the Trinity Center
Beethoven, Prokofiev, Mozart & Enescu
PIANIST MICHAEL MIZRAHI
Philadelphia Recital Debut
With Philadelphia Orchestra percussionists Don Liuzzi & Chris Deviney; Koji Attwood, piano
Sunday, November 11, 2007
3:00 p.m. at the Trinity Center
Berg, Mark Dancigers, Judd Greenstein, Beethoven, Copland & Bartók
MARIAN ANDERSON PRIZE FOR EMERGING CLASSICAL ARTISTS WINNERS' PRIZE RECITAL
Friday, December 7, 2007
7:30 p.m. at the Kimmel Center
Art songs and favorite opera arias & ensembles
CLARINETIST JOSÉ FRANCH-BALLESTER & FRIENDS
With special guests Ida Kavafian, violin; Makoto Nakura, marimba & Anna Polonsky, piano
Sunday, February 17, 2008
3:00 p.m. at the Trinity Center
Debussy, Stravinsky, Kevin Puts, Piazzolla & a world première by Paul Schoenfield
VIOLINIST JENNIFER CURTIS,
Winner of the MILKA/ASTRAL VIOLIN PRIZE
Philadelphia Recital Debut
With Astral graduate pianist Natalie Zhu & Philadelphia Orchestra harpsichordist/violinist Davyd Booth
Sunday, March 9, 2008
3:00 p.m. at the Trinity Center
Tartini, Enescu, Ysaÿe, Brahms & Jennifer Curtis
PIANIST ANDRIUS ŽLABYS & FRIENDS
With Pavel Ilyashov & Yayra Matyakubova, violins; Anton Jivaev, viola & Wendy Warner, cello
Sunday, March 30, 2008
3:00 p.m. at the Trinity Center
Dmitri Levkovich, Mahler, and world premières by Luis Prado & Yevgeniy Sharlat
A DOUBLE CELEBRATION
With Astral graduate pianists Simone Dinnerstein & Natalie Zhu; violinists Saeka Matsuyama & Jennifer Curtis; cellist Clancy Newman; Symphony in C; Rossen Milanov, Music Director
Friday, April 4, 2008
7:30 p.m. at the Kimmel Center
Double concerti by Brahms & Mozart, plus Ravel's Tzigane
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Sunday, February 24 at 2 and 4 p.m.
Field Concert Hall, The Curtis Institute of Music
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Through performance and audience interaction, Curtis students illustrate the basic elements of music and share their experiences as musicians. Best enjoyed by children ages five to twelve and their families.

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Curtis Ticket Office: 215-893-7902, www.curtis.edu

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Forty-First Student Recital
Friday, February 15 at 8 p.m.
Field Concert Hall

Chaconne from Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685–1750)
transcribed by Ferruccio Busoni

Concert Paraphrase on the Quartet from Verdi's *Rigoletto* — Franz Liszt (1811–86)

Shih-Wei Huang, piano

Concerto for Violin and Orchestra, Op. 14 — Samuel Barber ('34) (1910–81)

Allegro
Andante
Presto in moto perpetuo

Danbi Um, violin
Jungeun Kim, piano

Sonata No. 31 in A-flat major, Op. 110 Ludwig van Beethoven
(1770–1827)

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo—Arioso dolente—

Fuga: Allegro ma non troppo—L'istesso tempo di arioso—

L'inversione della fuga

Kuok-Wai Lio, piano

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Kuok-Wai Lio from Macau, China, is a student of Gary Graffman and entered Curtis in 2006.

Danbi Um from Seoul is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2000.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital
Monday, February 18 at 8 p.m.—Timpani and Percussion Class Recital
Field Concert Hall

Lansky	***Threads***
	Patricia Franceschy, percussion
	Gabe Globus-Hoenich, percussion
	Benjamin Folk, percussion
	Mari Yoshinaga, percussion
Mey	***Musique de tables***
	Benjamin Folk, percussion
	Michael Sparhuber, percussion
	Mari Yoshinaga, percussion
Viñao	**"Homenage a Nancarrow"**
	from *Estudios de Frontera*
	Robert Van Sice, marimba (guest artist)
	Patricia Franceschy, marimba
	Gabe Globus-Hoenich, vibraphone
	Benjamin Folk, percussion and marimba
	Michael Sparhuber, percussion

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

This Winter at Curtis

PECO Family Concert Series:
Little Red Riding Hood Meets the Brass Family
Sunday, February 24 at 2 and 4 p.m.
Field Concert Hall

Tickets: $5 for adults; free for children twelve and under
Curtis Ticket Office: 215-893-7902, www.curtis.edu

The Curtis Opera Theatre: *Ainadamar*
Friday, March 14 through Sunday, March 16
Perelman Theater at the Kimmel Center

In association with Kimmel Center Presents and
Opera Company of Philadelphia

Music by Osvaldo Golijov
Libretto by David Henry Hwang
Translated into Spanish by Osvaldo Golijov
By arrangement with Ytalianna Music Publishing, publisher and copyright owner

Corrado Rovaris, conductor
Chas Rader-Shieber, stage director

Tickets: $35–$100
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org
Kimmel Center Box Office, Broad and Spruce Streets

This production of *Ainadamar* is made possible by a grant from the Philadelphia Music Project, a program of the Philadelphia Center for Arts and Heritage, funded by The Pew Charitable Trusts and administered by The University of the Arts.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Forty-Second Student Recital:
Timpani and Percussion Class Recital
Monday, February 18 at 8 p.m.
Field Concert Hall

◆

"Homenage a Nancarrow" Alejandro Viñao
from *Estudios de Frontera* (b. 1951)

Robert Van Sice, marimba
Patricia Franceschy, marimba
Gabe Globus-Hoenich, vibraphone
Benjamin Folk, percussion and marimba
Michael Sparhuber, percussion

"Dance of Earth" Peter Klatzow
from *Dances of Earth and Fire* (b. 1945)

Improvisations on *Michi* by Keiko Abe
Robert Van Sice, marimba

Musique de tables Thierry de Mey
(b. 1956)

Benjamin Folk, percussion
Michael Sparhuber, percussion
Mari Yoshinaga, percussion

INTERMISSION

Threads — Paul Lansky (b. 1944)

Prelude
Recitative
Chorus
Aria
Recitative
Chorus
Aria
Recitative
Chorus
Chorale prelude

Patricia Franceschy, percussion
Gabe Globus-Hoenich, percussion
Benjamin Folk, percussion
Mari Yoshinaga, percussion

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coach

This evening's program was prepared by Robert Van Sice.

Performers

Benjamin Folk from Leland, Miss., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2006.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Michael Sparhuber from Brockport, N.Y., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

Mari Yoshinaga from Kagoshima, Japan, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

Robert Van Sice, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, February 19 at 8 p.m.
Field Concert Hall

Haydn	**Concerto in E-flat major, Hob. VIIe:1** Stanford L. Thompson, trumpet Elena Jivaeva, piano
Hindemith	**Sonata in F, Op. 11, No. 4** Jin-Sun Hong, viola Elena Jivaeva, piano
Schumann	**Concerto in A minor, Op. 129** Yu-Wen Wang, cello Jungeun Kim, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series



Forty-Third Student Recital
Tuesday, February 19 at 8 p.m.
Field Concert Hall



Concerto in E-flat major, Hob. VIIe:1 — Joseph Haydn (1732–1809)
Allegro
Andante
Finale: Allegro
Stanford L. Thompson, trumpet
Elena Jivaeva, piano

Sonata in F, Op. 11, No. 4 — Paul Hindemith (1895–1963)
Fantasie: Ruhig—
Thema mit Variationen: Ruhig und einfach wie ein Volkslied—
Finale (mit Variationen): Sehr lebhaft
Jin-Sun Hong, viola
Elena Jivaeva, piano

Concerto in A minor, Op. 129 — Robert Schumann (1810–56)
Nicht zu schnell—
Langsam—
Sehr lebhaft
Yu-Wen Wang, cello
Jungeun Kim, piano

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Jin-Sun Hong from Seoul is a student of Misha Amory and entered Curtis in 2007.

Stanford L. Thompson from Decatur, Ga., is a student of David Bilger and entered Curtis in 2005.

Yu-Wen Wang from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Elena Jivaeva, staff

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, February 20 at 8 p.m.
Field Concert Hall

Glazunov	**Concerto in A minor, Op. 82** Choha Kim, violin Jungeun Kim, piano
Saint-Saëns	**Concerto No. 1 in A minor, Op. 33** Summer Hu, cello Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

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Chas Rader-Shieber, stage director

Tickets: $35–$100
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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Forty-Fourth Student Recital
Wednesday, February 20 at 8 p.m.
Field Concert Hall

Concerto in A minor, Op. 82 — Alexander Glazunov (1865–1936)

Choha Kim, violin
Jungeun Kim, piano

Concerto No. 1 in A minor, Op. 33 — Camille Saint-Saëns (1835–1921)

Allegro non troppo—Allegretto con moto—
Tempo primo—Molto allegro

Summer Hu, cello
Jungeun Kim, piano

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Summer Hu from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Choha Kim from Kyonggi-do, Korea, is a student of Victor Danchenko and entered Curtis in 2007.

Jungeun Kim, staff pianist

Next Student Recital
Friday, February 22 at 8 p.m.
Field Concert Hall

Falla	**Danza no. 1 from *La vida breve*, transcribed by Marcel Grandjany** Coline-Marie Orliac, harp
Liszt Ravel Tchaikovsky	**Valse de l'opéra *Faust* de Charles Gounod** ***La Valse*** **Selections from *Morceaux*, Op. 72** Christopher Falzone, piano
Mozart	**Serenade in E-flat major, K. 375** Michelle Duskey, oboe Korey Marshall, oboe Yao Guang Zhai, clarinet Ricardo Morales, clarinet (guest artist) William Short, bassoon Wenmin Zhang, bassoon Rebekah Daley, horn Adedeji Bailes Ogunfolu, horn
Schumann	***Dichterliebe*, Op. 48** Evan Hughes, bass-baritone Roman Rabinovich, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Forty-Fifth Student Recital
Friday, February 22 at 8 p.m.
Field Concert Hall

Serenade in E-flat major, K. 375 — Wolfgang Amadeus Mozart (1756–91)

Allegro maestoso
Menuetto
Adagio
Menuetto
Allegro

Michelle Duskey, oboe
Korey Marshall, oboe
Yao Guang Zhai, clarinet
Ricardo Morales, clarinet
William Short, bassoon
Wenmin Zhang, bassoon
Rebekah Daley, horn
Adedeji Bailes Ogunfolu, horn

Danza no. 1 from *La vida breve* — Manuel de Falla (1876–1946)
transcribed by Marcel Grandjany

Coline-Marie Orliac, harp

***Morceaux*, Op. 72, selections** — Piotr Ilyich Tchaikovsky (1840–93)

Valse à cinq temps

Valse-bluette

Valse de l'opéra *Faust* de Charles Gounod — Franz Liszt (1811–86)

La Valse — Maurice Ravel (1875–1937)

Christopher Falzone, piano

INTERMISSION

***Dichterliebe*, Op. 48** — Robert Schumann (1810–56)

"Im wunderschönen Monat Mai"

"Aus meinen Tränen sprießen"

"Die Rose, die Lilie, die Taube, die Sonne"

"Wenn ich in deine Augen seh' "

"Ich will meine Seele tauchen"

"Im Rhein, im heiligen Strome"

"Ich grolle nicht"

"Und wüßten's die Blumen"

"Das ist ein Flöten und Geigen"

"Hör' ich das Liedchen klingen"

"Ein Jüngling liebt ein Mädchen"

"Am leuchtenden Sommermorgen"

"Ich hab' im Traum geweinet"

"Allnächtlich im Traume seh' ich dich"
"Aus alten Mährchen winkt es"
"Die alten, bösen Lieder"

Evan Hughes, bass-baritone
Roman Rabinovich, piano

(Text and translation follow performer list.)

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Mozart serenade was prepared by Ricardo Morales.

The Schumann song cycle was prepared by Mikael Eliasen.

Performers

Rebekah Daley from Cleveland is a student of Jennifer Montone and entered Curtis in 2006.

Michelle Duskey from Monroeville, Pa., is a student of Richard Woodhams and entered Curtis in 2007.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Evan Hughes from Santa Barbara, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Korey Marshall from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Adedeji Bailes Ogunfolu from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Coline-Marie Orliac from Antibes, France, is a student of Judy Loman and entered Curtis in 2006.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

William Short from Round Rock, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2006.

Yao Guang Zhai from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Wenmin Zhang from Beijing is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2007.

Ricardo Morales, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

***Dichterliebe*, Op. 48**
Music by Robert Schumann
Text by Heinrich Heine

"Im wunderschönen Monat Mai"

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.
Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

In the wondrously beautiful month of May,
When all the buds burst open,
Then in my heart
Love unfolded too.
In the wondrously beautiful month of May,
When all the birds sang,
Then I confessed to her
My longing and my desire.

"Aus meinen Tränen sprießen"

Aus meinen Tränen sprießen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.
Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

Out of my tears go forth
Many flowers in bloom.
And my sighs become
A choir of nightingales.
And if you are fond of me, little one,
I will give you all the flowers,
And before your window shall ring
The song of the nightingale.

"Die Rose, die Lilie, die Taube, die Sonne"

Die Rose, die Lilie, die Taube, die Sonne,
Die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine.
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.
Ich liebe alleine die Kleine,
Die Feine, die Reine, die Eine, die Eine!

The rose, the lily, the dove, the sun,
I loved them once all with the rapture of love.
I love them no more, I love alone
The little one, the fine, the pure, the only one.
She herself, the well of all love
Is rose and lily and dove and sun,
I love alone the little one,
The fine, the pure, the only one!

"Wenn ich in deine Augen seh' "

Wenn ich in deine Augen seh',
So schwindet all' mein Leid und Weh;
Doch wenn ich küße deinen Mund,
So werd' ich ganz und gar gesund.
Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust;
Doch wenn du sprichst: ich liebe dich!
So muß ich weinen bitterlich.

When I look into your eyes,
Then all my grief and sorrow vanish:
But when I kiss your lips,
I become all well again.
When I lean on your breast,
I feel the joy of heaven descending;
But when you say: I love you!
Then I must weep bitterly.

"Ich will meine Seele tauchen"

Ich will meine Seele tauchen
In den Kelch der Lilie hinein;
Die Lilie soll klingend hauchen
Ein Lied von der Liebsten mein.
Das Lied soll schauern und beben
Wie der Kuß von ihrem Mund,
Den sie mir einst gegeben
In wunderbar süßer Stund'.

I want to plunge my soul
Into the cup of the lily;
The lily shall breathe resoundingly
A song of my beloved,
The song shall shiver and tremble,
Like the kiss from her lips,
That she has given me once
In a wonderfully sweet hour.

"Im Rhein, im heiligen Strome"

Im Rhein, im heiligen Strome,
Da spiegelt sich in den Well'n,
Mit seinem großen Dome,
Das große, heilige Cöln.
Im Dom da steht ein Bildnis,
Auf goldenem Leder gemalt;
In meines Lebens Wildnis
Hat's freundlich hineingestrahlt.
Es schweben Blumen und Eng'lein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wänglein,
Die gleichen der Liebsten genau.

In the Rhine, by the holy stream,
There is mirrored in the waves,
With its great cathedral,
The great, holy Cologne.
In the cathedral there is a picture,
Painted on golden leather;
Into my life's wilderness
It has sent its friendly radiance.
Flowers and little angels
Float around our Blessed Virgin;
Her eyes, her lips, her sweet cheeks,
Resemble my sweetheart's exactly.

"Ich grolle nicht"

Ich grolle nicht, und wenn das Herz auch bricht,
Ewig verlor'nes Lieb ! Ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht,
Das weiß ich längst.
Ich grolle nicht, und wenn das Herz auch bricht.
Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens Raume,
Und sah die Schlang', die dir am Herzen frißt,
Ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht, ich grolle nicht.

I bear no grudge, even though my heart may break,
Eternally lost love! I bear no grudge.
Though you are shining in your diamonds' splendor,
No ray falls into the darkness of your heart,
I've known it well for a long time.
I bear no grudge, even though my heart may break.
For I saw you in my dream.
And I saw the darkness in your heart,
And saw the snake that feeds upon your heart,
I saw, my love, how utterly wretched you are.
I bear no grudge, I bear no grudge.

"Und wüßten's die Blumen"

Und wüßten's die Blumen, die kleinen,
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.
Und wüßten's die Nachtigallen,
Wie ich so traurig und krank,
Sie ließen fröhlich erschallen
Erquickenden Gesang.
Und wüßten sie mein Wehe,
Die goldnen Sternelein,
Sie kämen aus ihrer Höhe,
Und sprächen Trost mir ein.
Sie alle können's nicht wissen,
Nur Eine kennt meinen Schmerz;
Sie hat ja selbst zerrissen,
Zerrissen mir das Herz.

If the little flowers but knew it,
How deeply hurt is my heart,
They would be weeping with me,
To heal my pain.
And if the nightingales knew it,
How sad I am and ill,
They would ring out in joyful sound
A refreshing melody.
And if they knew my sorrow,
The little golden stars,
They would come down from their height
To bring me consolation.
They all cannot know it,
Only one is aware of my pain.
For she herself has torn,
Has torn my heart in twain.

"Das ist ein Flöten und Geigen"

Das ist ein Flöten und Geigen,
Trompeten schmettern darein,
Da tanzt wohl den Hochzeitreigen
Die Herzallerliebste mein.
Das ist ein Klingen und Dröhnen,
Ein Pauken und ein Schalmein;
Dazwischen schluchzen und stöhnen,
Die lieblichen Engelein.

Flutes and violins are heard,
And trumpets shrilly blaze,
There dances her wedding dance
The beloved of my heart.
There is a ringing and roaring,
A drumming and sounding of shawms;
In between are sobbing and moaning
The lovely little angels.

"Hör' ich das Liedchen klingen"

Hör' ich das Liedchen klingen,
Das einst die Liebste sang,
So will mir die Brust zerspringen
Von wildem Schmerzendrang.
Es treibt mich ein dunkles Sehnen
Hinauf zur Waldeshöh',
Dort löst sich auf in Tränen
Mein übergroßes Weh'.

When I hear the little song,
That once my sweetheart sang,
I feel as if my heart would burst
From the wild surge of pain.
A dark longing then sends me
Up into the wooded heights,
And there dissolves in tears
My all-too-great torment.

"Ein Jüngling liebt ein Mädchen"

Ein Jüngling liebt ein Mädchen,
Die hat einen andern erwählt;
Der and're liebt eine and're,
Und hat sich mit dieser vermählt.
Das Mädchen nimmt aus Ärger
Den ersten besten Mann,
Der ihr in den Weg gelaufen;
Der Jüngling ist übel d'ran.
Es ist eine alte Geschichte,
Doch bleibt sie immer neu;
Und wem sie just passieret,
Dem bricht das Herz entzwei.

A youth loves a maiden
Who has chosen another one,
The other one loves another,
And has wed with this one.
The maiden takes in anger
The very first man
Who happened to come her way;
The youth is badly off.
It is quite an old story,
Yet it remains ever new,
And he to whom it happens,
It breaks his heart in two.

"Am leuchtenden Sommermorgen"

Am leuchtenden Sommermorgen
Geh' ich im Garten herum.
Es flüstern und sprechen die
Blumen,
Ich aber wandle stumm.
Es flüstern und sprechen die
Blumen,
Und schau'n mitleidig mich an:
Sei uns'rer Schwester nicht böse,
Du trauriger, blasser Mann.

On a shining summer morning
I walk around the garden.
There whisper and speak the
flowers,
But I walk silently.
There whisper and speak the
flowers,
And look with pity on me:
Be not angry with our sister,
You sorrowful, pale man.

"Ich hab' im Traum geweinet"

Ich hab' im Traum geweinet,
Mir träumte, du lägest im Grab.
Ich wachte auf, und die Träne
Floß noch von der Wange herab.
Ich hab' im Traum geweinet,
Mir träumt', du verließest mich.
Ich wachte auf, und ich weinte
Noch lange bitterlich.
Ich hab' im Traum geweinet,
Mir träumte, du wärst mir noch gut.
Ich wachte auf, und noch immer
Strömt meine Tränenflut.

I have wept in my dream,
I dreamed you lay in your grave.
I awakened, and the tears
Still flowed from my cheeks.
I have wept in my dream,
I dreamed you had forsaken me.
I awakened, and I wept
Still a long time bitterly.
I have wept in my dream,
I dreamed you were still fond of me.
I awakened, and unceasing
Still rushes the flood of my tears.

"Allnächtlich im Traume seh' ich dich"

Allnächtlich im Traume seh' ich dich,
Und sehe dich freundlich, freundlich grüßen,
Und laut aufweinend stürz' ich mich
Zu deinen süßen Füßen.
Du siehest mich an, wehmütiglich
Und schüttelst das blonde Köpfchen;
Aus deinen Augen schleichen sich
Die Perlen Tränentröpfchen.
Du sagst mir heimlich ein leises Wort,
Und gibst mir den Strauß, den Strauß von Cypressen,
Ich wache auf, und der Strauß ist fort,
Und's Wort hab' ich vergessen.

Every night in my dream I see you,
And see you greet me in friendship,
And loudly weeping I fling myself
At your sweet feet.
You look at me with pity
And shake your little blonde head;
From your eyes steal silently
The little pearly teardrops.
You tell me in secret a gentle word,
And give me a bouquet, a bouquet of cypress.
I waken, and the bouquet is gone,
And the word I have forgotten.

"Aus alten Märchen winkt es"

Aus alten Märchen winkt es
Hervor mit weißer Hand,
Da singt es und da klingt es
Von einem Zauberland;
Wo bunte Blumen blühen
Im gold'nen Abendlicht,
Und lieblich duftend glühen,
Mit bräutlichem Gesicht;
Und grüne Bäume singen
Uralte Melodei'n,
Die Lüfte heimlich klingen,
Und Vögel schmettern drein;
Und Nebelbilder steigen
Wohl aus der Erd' hervor,
Und tanzen luft'gen Reigen
Im wunderlichen Chor;
Und blaue Funken brennen
An jedem Blatt und Reis,
Und rote Lichter rennen
Im irren, wirren Kreis;
Und laute Quellen brechen
Aus wildem Marmorstein.
Und seltsam in den Bächen
Strahlt fort der Wiederschein.
Ach, könnt' ich dorthin kommen,
Und dort mein Herz erfreu'n,
Und aller Qual entnommen,
Und frei und selig sein!
Ach! jenes Land der Wonne,
Das seh' ich oft im Traum,
Doch kommt die Morgensonne,
Zerfließt's wie eitel Schaum.

From out of ancient fairy tales
There beckons a white hand,
There's a singing and a ringing
Of an enchanted land;
Where many-hued flowers are blooming
In the golden evening light,
And glow in the lovely fragrance
With a bridal countenance;
And where green trees are singing
Primeval melodies,
The breezes whisper furtively
Rent by the warbling of birds;
And misty shapes are rising
From out of the earth,
And dance an airy roundelay
In a bizarre chorus;
And blue sparks are burning
On every leaf and twig,
And red lights are running
In a circle mad and confused;
And noisy springs are breaking
Out of wild marble stone,
And strangely in the brooks
The reflection is shining forth.
Oh, could I only go there,
And there rejoice in my heart,
Released from all my torment
Be free and filled with bliss!
Oh! that land of delights
I often see in my dream,
But with the morning sun
It melts like empty foam.

"Die alten, bösen Lieder"

Die alten, bösen Lieder,
Die Träume bös' und arg,
Die laßt uns jetzt begraben,
Holt einen großen Sarg.
Hinein leg' ich gar manches,
Doch sag' ich noch nicht was;
Der Sarg muß sein noch größer,
Wie's Heidelberger Faß.
Und holt eine Totenbahre,
Und Bretter fest und dick;
Auch muß sie sein noch länger,
Als wie zu Mainz die Brück'.
Und holt mir auch zwölf Riesen,
Die müssen noch stärker sein,
Als wie der starke Christoph,
Im Dom zu Cöln am Rhein.
Die sollen den Sarg forttragen,
Und senken ins Meer hinab;
Denn solchem großen Sarge
Gebührt ein großes Grab.
Wißt ihr, warum der Sarg wohl
So groß und schwer mag sein?
Ich senkt' auch meine Liebe
Und meinen Schmerz hinein.

The old, wicked songs,
The dreams wicked and bad,
Let us bury them now,
Fetch a large coffin.
Therein I shall put many things,
But I will not yet say what;
The coffin must be larger still
Than the great tun at Heidelberg.
And fetch also a bier,
And planks hard and thick;
It must be even longer
Than the bridge at Mayence.
And also fetch twelve giants,
They must be even stronger
Than the powerful Christopher,
In the Cathedral at Cologne on the Rhine.
They shall bear away the coffin
And lower it into the sea;
For such a large coffin
A large grave is due.
Do you know why the coffin
So large and heavy must be?
I also sunk my love
And my pain therein.

Translation (adapted) by Edith Braun and Waldo Lyman from *Ninety Songs for Voice and Piano* (International Music Company)

The Curtis Institute of Music

Roberto Díaz, President

2007–08 PECO Family Concert Series



Sunday, February 24 at 2 and 4 p.m.
Field Concert Hall

Little Red Riding Hood Meets the Brass Family

Excerpt from the first movement of Symphony No. 3 in D minor — Gustav Mahler (1860–1911)
Ryan Seay, trombone

Excerpt from *Leonore Overture* No. 3, Op. 72a — Ludwig van Beethoven (1770–1827)

Allegro from Canonic Sonata No. 1 — Georg Philipp Telemann (1681–1767)
Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet

Gavotte: Musette from English Suite No. 3 in G minor, BWV 808 — Johann Sebastian Bach (1685–1750)
Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet
Courtney Prizrenac, horn

Galliard battaglia — Samuel Scheidt (1587–1654)

Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet
Courtney Prizrenac, horn
Ryan Seay, trombone

Excerpt from the second movement of Concerto for Bass Tuba and Orchestra — Ralph Vaughan Williams (1872–1958)

Excerpt from "Ride of the Valkyries" from *Die Walküre* — Richard Wagner (1813–83)

Steven Lakawicz, tuba

Excerpt from the third movement of Concerto No. 4 in E-flat major, K. 495 — Wolfgang Amadeus Mozart (1756–91)

Excerpt from the second movement of Symphony No. 5 in E minor, Op. 64 — Piotr Ilyich Tchaikovsky (1840–93)

Courtney Prizrenac, horn

Scherzo — John Cheetham (b. 1939)

"Just a Closer Walk" — Traditional
arranged by Don Gillis

Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet
Courtney Prizrenac, horn
Ryan Seay, trombone
Steven Lakawicz, tuba

Questions and Closing Remarks

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

Coach

The musical selections on today's program were prepared by Jeffrey Curnow.

Performers

Matthew Ebisuzaki from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Courtney Prizrenac from Burlington, Ontario, is a student of Jennifer Montone and entered Curtis in 2006.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

Stanford L. Thompson from Decatur, Ga., is a student of David Bilger and entered Curtis in 2005.

Steven Lakawicz from Mahwah, N.J., is a guest artist at Curtis. He studies under Jay Krush at Temple University.

Host

Mary Kinder Loiselle, director of community engagement and career development services

Sponsored by
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Visit www.curtis.edu for information on Curtis student performances and to join the Curtis mailing list. Next season's programs will be announced in the spring.

AUTOGRAPHS

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Forty-Sixth Student Recital

Monday, February 25 at 8 p.m.

Field Concert Hall

Sonata for Trumpet and Piano — Karl Pilss (1907–79)

Allegro appassionato

Adagio, molto cantabile

Allegro agitato

Matthew Neal Kitzen-Abelson, trumpet

Jungeun Kim, piano

Concerto in D major, Op. 77 — Johannes Brahms (1833–97)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Bryan A. Lee, violin

Hugh Sung, piano

INTERMISSION

"Auf der Donau" Franz Schubert
"Wie Ulfru fischt" (1797–1828)
"Der Schiffer"

Evan Boyer, bass
Yuja Wang, piano

(Texts and translations follow the performer list.)

Sonata, Op. 25, No. 3 Paul Hindemith
Lebhaft, sehr markiert (1895–1963)
Mäßig schnell: Gemächlich
Langsam
Lebhafte Viertel
Mäßig schnell

Natalie Helm, cello

Songs and Dances of Death Modest Mussorgsky
"Trepak" (1839–81)
"Serenade"
"Lullaby"
"Commander-in-Chief"
(Sung in the original Russian.)

Evan Boyer, bass
Yuja Wang, piano

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Schubert lieder and Mussorgsky songs were prepared by Mikael Eliasen and Marlena Kleinman Malas.

Performers

Evan Boyer from Louisville, Ky., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Natalie Helm from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Matthew Neal Kitzen-Abelson from Collegeville, Pa., is a student of David Bilger and entered Curtis in 2005.

Bryan A. Lee from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Yuja Wang from Beijing is a student of Gary Graffman and entered Curtis in 2002.

Jungeun Kim, staff pianist

Hugh Sung ('90), director of instrumental accompaniment and student recitals

"Auf der Donau" ("On the Danube")
Music by Franz Schubert
Text by Johann Baptist Mayrhofer

Auf der Wellen Spiegel schwimmt der Kahn,
Alte Burgen ragen himmelan,
Tannenwälder rauschen geistergleich,
Und das Herz im Busen wird uns weich.

On the wave's mirror floats the boat,
heavenward old castles soar,
fir woods are astir like spirits,
And the heart turns faint within us.

Denn der Menschen Werk sinken all',
Wo ist Turm, wo Pforte, wo der Wall,
Wo sie selbst, die Starken, erzgeschirmt,
Die in Krieg und Jagden hingestürmt?

For the works of men all founder,
where is the tower, where the gate, where the wall,
Where are the strong men, bronze protected,
Who into war and chase went storming?

Trauriges Gestrüppe wuchert fort,
Während frommer Sage Kraft verdorrt:
Und im kleinen Kahne wird uns bang,
Wellen drohn wie Zeiten Untergang.

Melancholy thickets thrive apace,
whilst the force of pious saga withers;
and in our tiny boat we grow afraid,
Waves, like time, threaten ruin.

Translation by George Bird and Richard Stokes from *The Fischer-Dieskau Book of Lieder* ©1976

"Wie Ulfru fischt" ("How Ulfru fishes")
Music by Franz Schubert
Text by Johann Baptist Mayrhofer

Die Angel zuckt, die Rute bebt,
doch leicht fährt sie heraus.
Ihr eigensinn'gen Nixen gebt
dem Fischer keinen Schmaus.
Was frommet ihm sein kluger Sinn,
die Fische baumeln spottend hin;
er steht am Ufer fest gebannt,
kann nicht ins Wasser, ihn hält das Land.

The fishing line jerks, the rod quivers
But it comes up easily, empty.
You capricious water-sprites don't give
The fisherman any feast!
What use to him is his clever mind,
the fish dangle tantalizingly out of reach;
he stands on the bank as if rooted to the spot,
can't go into the water; dry land holds him fast.

Die glatte Fläche kräuselt sich,
vom Schuppenvolk bewegt,
das seine Glieder wonniglich
in sichern Fluten regt.
Forellen zappeln hin und her,
doch bleibet des Fischers Angel
leer.
Sie fühlen, was die Freiheit ist,
fruchtlos ist Fischers alte List.

Die Erde ist gewaltig schön,
doch sicher ist sie nicht!
Es senden Stürme Eisehöh'n,
der Hagel und der Frost zerbricht
mit einem Schlage, einem Druck,
das gold'ne Korn, der Rosen
Schmuck—
den Fischlein unterm weichen
Dach,
kein Sturm folgt ihnen vom Lande
nach.

The smooth surface is ruffled,
stirred by the scaly folk,
that blissfully exercise fins and tails
In the safety of the water.
Trout are darting this way and that,
but the fisherman's hook remains
empty.
They feel what freedom is;
The ancient cunning of fishermen
is fruitless.

The earth is immensely beautiful,
But safe it is not!
Icy peaks send down storms,
hail and frost destroy
at one stroke, with one blow,
the golden grain, the delicate
beauty of the roses—
the little fishes are under their soft
roof of water,
No storm from the land pursues
them there.

Translation by Richard Wigmore from *Schubert: The Complete Song Texts*

"Der Schiffer" ("The Boatman ")
Music by Franz Schubert
Text by Johann Baptist Mayrhofer

Im Winde, im Sturme befahr ich
den Fluß,
die Kleider durchweichet der Regen
im Guß.
Ich peitsche die Wellen mit
mächtigem Schlag,
erhoffend, erhoffend mir heiteren Tag.

Die Wellen, sie jagen das ächzende
Schiff,
es drohet der Strudel, es drohet das
Riff.
Gesteine entkollern den felsigen
Höhn,
und Tannen erseufzen wie
Geistergestöhn.

So mußte es kommen, ich hab es
gewollt,
ich hasse ein Leben behaglich
entrollt,
und schlängen die Wellen den
ächzenden Kahn,
ich priese doch immer die eigene
Bahn.

Drum tose des Wassers
ohnmächtiger Zorn,
dem Herzen entquillet ein seliger
Born,
die Nerven erfrischend—o
himmlische Lust!
dem Sturme zu trotzen mit
männlicher Brust.

In wind and storm I traverse the
river,
my clothes soaked through with the
downpour.
I lash the waves with powerful
blows
hoping, hoping for a finer day.

The waves, they drive the creaking
ship,
The whirlpool threatens, as does
the reef.
Rocks roll furiously down from the
craggy heights,
and fir trees sigh like lamenting
ghosts.

So it must be, and so have I willed
it:
I hate a life that unrolls
comfortably;
even were the waves to swallow this
creaking boat,
I would still ever praise the path I
have chosen!

So let the water roar with impotent
rage;
from my heart springs forth a
blissful fountain,
refreshing the nerves—O heavenly
joy!
I stand against the tempest with a
defiant chest.

Translation © by Emily Ezust from recmusic.org

Songs and Dances of Death
Music by Modest Mussorgsky

"Trepak"

Lyes, da palyani, byezludye krugom;
Vyuga i plachet i stonyet;
Chuyetsa, budtta, va mrake nachnom,
Zlaya kavo ta kharonit.
Glad'! Tak i yest!
V temnatye muzheka
Smert obnimayet, laskayet;
S pyannyemkim plashet vdvayom tryepaka,
Na ukha pesn napyevayet:

"Okh, muzhichok, stavichok, ubogai,
Pyan napilslya paplyelsa darogai;
A myatyel ta, vedma, padnyalas, vzigrala,
S polya v lyes dremuchi nyevznachai zagnala.
Gorem, taskai, da nuzhdai tamimi,
Lyag, prikarni, da usni radimi!
Ya tyebya, galubchik moi, snezhkom zagreyu,
F krug tyebya velikuyu igru zatyeyu.
Vzbyei kapastyel, ti myatel lyebyodka!
Gei, nachinai, zapyevai, pagodka!
Skasku, da takuyu, shtob vsyu noch tyanulas,
Shtob pyanchuge krepka pad nyeyo zasnulas.

Forests, and meadows, no one is around;
The storm is weeping and moaning;
It seems that in the darkness of midnight
The angry storm is burying someone.
Look! It is so!
In the dark an old man
Is hugged, caressed by death.
The two are dancing the Trepak,
And into his ear Death sings a song:

"O, a man, an old frail man,
became drunk, wandered along a road;
And the blizzard, the witch, came on, full force,
From the field into the deep forest he was pushed.
With grief, sadness, and with head weighing heavy,
Lay down, shut your eyes, fall asleep, dear!
I will warm you under a cover of snow,
All around you a mighty game will start.
Fluff up the bed, you, the beautiful blizzard!
Hey, weather, begin to sing
A fairytale that will last all night,
So that the drunken one will fall asleep to it.

(continued)

Oi, vi lyesa, nyebesa, da tuchi,
Tyem, veterok, da snezhok letuchi,
Svetyes pelenoyu, snezhnai
pukhovoyu
Yeyu, kak mladentsa, starichka
prikroyu."

O, you the forest, the skies, and clouds,
Darkness, a little breeze, and light
snow
Interweave down-like snow into a
blanket.
With it I will cover the old man
like a child."

Spi, moi druzhok, muzhichok
shastlivi,
Lyeta prishlo, rastsvelo! Nad nivoi
Solnishka smeyotsa, da serpi
gulayut;
Pesenka nyesotsa, galupki
lyetayut...

Sleep, my dear friend, little old
happy man.
Summer came in full bloom! Over
the meadow
the little sun is laughing, and
scythes are thrashing;
A song is heard, doves are flying...

"Syerenada" ("Serenade")

Nyega valshebnaya, noch galubaya,
Tryepetnyi sumrak vyesni...
Vnyemlyet, paniknuv galovkai,
balnaya
Shopat nachnoi tishinyi.
Son nye smikayet blestyashiye ochi,
Zhizn k naslazhdyenyu zavyot,
A pad akoshkam v malchanyi
palnochi,
Smert syerenadu payot:

Enchanting languor, blue night,
Trembling darkness of spring...
A sick woman listens with lowered
head
To the whispering of the silence of
the night.
Sleep does not close her glistening
eyes,
Life calls out to her joy,
And beneath the window in the
silence of midnight
Death sings a serenade:

"V mrake nyevoli, surovay i tesnai,
Moladast vyanyet tvaya,
Ritsar nyevyedami, silai chudyesnai
Asvabazhu ya tyebya.

"In the darkness of imprisonment,
harsh and confining,
your youth fades away,
An errant knight, with unreal
strength,
I will free you.

Vstan, pasmatri na syebya:
krasatoyu lik tvoi prazrachnyi
blyestit,
Shchoki rumanyi, valnistay krasoyu
Stan tvoi, kak tuchei obvit;

Pristalnikh glaz galuboye siyanye
Yarche nyebyes i ognya;
Znoyem paludyennim vyeyet
dikhanye,
Ti abalstila menya.

Slukh tvoi plenilsya mayei
syerenadai,
Ritsarya shopot tvoi zval.
Ritsar prishol za paslyednei nagrada
Chas upayenya nastal.

Nyezhen tvoi stan, upayityelyen
tryepyet.
O, zadushu ya tyebya v krepkikh
abyatyakh
Lyubovni moi lyepet
Slushai...molchi...ti moya!"

Rise, look at yourself:
Your transparent face shines with
beauty,
Rosy cheeks, beautiful curly hair
that envelops your body like a cloud;

Your motionless blue eyes are shining
Brighter than the heavens and fire;
Your breathing blows like the heat
of midday...
You have enchanted me.

Your hearing is imprisoned by my
serenade,
The knight's whispering has called
you.
The knight has come for his final
reward:
The hour of rapture has arrived.

Tender is your body, quenching
your tremor.
O, I suffocate you in my strong
embrace;
To my passionate calling
Listen...be quiet...you are mine!"

"Kalibinaya" ("Lullaby")

Stonnyet ryebyonak. Svyecha,
nagaraya,
Tuskla myertsayet krugom.
Tsyeluyu noch kolembyelku
kachaya,
Mots ne zabilasya snom.
RanIm ranyokhanka v dver,
astarozhna,
Smert' serdabolnaya stuk!
Vzdrognula mat', aglyanulas
tyevozhna...

The child is moaning. A candle
burns
Dimly flashing its light all over.
Rocking the cradle the entire night,
The mother has not fallen asleep.
Very early upon the door, carefully,
Heartless Death knocks!
Trembling, the mother looks
around and hears...

(continued)

DEATH

"Polna pugatsa, moi drug!
Blednoye utra ush smotrit v akoshka.
Placha, toskuya, lublya,
Ti utovmilas. Vzdryemnika nyemnozhka,
Ya pasizhu za tyebya.
Ugamanit, tI dit'ya nye sumyela;
Slashche tebya ya spayu."

"Do not be afraid, my friend!
Bleak morning already looks through the window.
and with crying, worrying, and loving,
You have worn yourself out. Take a little nap,
I will sit instead of you.
You could not quiet the child down;
I will sing sweeter than you."

MOTHER

"Tishe! Ryebyonok moi mechetsa, byotsa,
Dushu tyerzayet mayu!"

"Be quiet! My child is shaking, tormented,
it tortures my soul!"

DEATH

"Nu, das a mnoyu on skora uymyotsa.
Bayushki, bayu, bayu."

"Yes, but with me he will quiet down.
Hushaby, hush, hush."

MOTHER

"Shchotski bledneyut, slabyeyet dekhanye...
Da zamalchizhe, molyu!"

"His cheeks pale, his breath weakens...
Please stop, I beg!"

DEATH

"Dobraye znamenye: stikhnyet stradanye,
Bayushki, bayu, bayu."

"That's a good sign: it will quiet his torment,
Hushaby, hush, hush."

MOTHER

"Proch ti, prakla taya!
Laskai svayeyu zgubish tI radast mayu!"

"Get away, damn you!
Your kindness will destroy my happiness!"

DEATH

"Nyet, mirnI son ya mladentsu naveyu;
Bayushki, bayu, bayu."

"No, I bring peaceful sleep to the young.
Hushaby, hush, hush."

MOTHER

"Zhalsya, pazhdi dapyevat, khot' mgnoven'ye,
Strashnuyu pesnyu tvoyu!"

"Have pity, enough of your singing, at least for a moment, your terrible singing!"

DEATH

"Vidish, usnul on pat tikhaye penye.
Bayushki, bayu, bayu!"

"You see, he fell asleep to my quiet singing.
Hushaby, hush, hush."

"Polkavodyets" ("Commander-in-Chief")

Grakhochet bitva, bleshchut broni,
Arudya myedniye ryevut,
Byegut polki, nyesutsa koni
I ryeki krasniye tyekut.
Pilayet poldyen, ludi byutsa,
Sklaniki sontse boy silney!
Zakat bledneyet, no dyerutsa
Vragi vsyo yarastnei i zley!
I pala noch na pole brani.
Druzhini v mrake razashlis...
Vsyo stikhla, i v nachnom tumanye
Stenanya k nyebu padnyalis.
Tagda azanyena ludnoyu,
Na bayevom syayom konye,
Kostei sverkaya beliznoyu,
Yavilas smert! I f tishinye,
Vnimaya vopli i malitvi
Davolstva gordavol polna.
Kak polkavodyets, myetsa bitvi
Krugom abyekhala ana.
Na kholm padvnyavshis aglyanulas,
Astanavilas, ulibnulas...
I nad ravninoi bayevoi
Pranyolsya golas rakavoi:

The battle is raging, armor gleams,
Copper cannons roar,
Battalions run, horses gallop
And the rivers flow red.
People are fighting in the burning
midday,
The sun descends and they fight
fiercer!
Sundown dissipates, but the fight
Continues still fiercer and angrier!
And night falls onto the battlefield.
The troops walk away in darkness...
All is quiet, and in the nights fog
Moans rise into the sky.
Then, lit up by the moon,
Upon the battlefield on her horse,
with shiny white bones,
appeared Death! And in the quiet,
listening to the moans and prayers,
She is full of proud satisfaction.
Like a commander-in-chief, upon
the battlefield
She rode around.
Onto the hill ascending she looked
around.
She paused, she smiled...
And over the battlefield
is heard her fateful voice:

"Konchena bitva! Ya vsyekh
pabyedila!
Vsye predo mnoy vi smilrilis boytsi!
Zhizn vas passorila, ya pamirila!
Druzhna fsta vaye na smotr,
myertvetsi!
Marzhem tarzhestvennim mima
prayditye,
Voyska maye ya kachu sashitats.

"The battle is over! I have defeated
everyone!
I have subdued all of you!
Life made you enemies, I united you!
Rise together for a review, dead men!
Pass by me to a solemn military march,
I want to count my troops.
Bury your bones into the ground,
Your rest from life will be sweet!

(continued)

V zemlyu, patom, svayi kosti
slazhitye,
Slatka at zhizni v zyemlye addhikhat!
Godi nyezvima praydut za gadami,
V lyudyakh izcheznyet I pamyats a
vas.
Ya nye zabudu! I gromka nad vami
Pir budu pravits v palunochni chas!
Plaskai, tyazholayu, zyemlyu siruyu
Ya pritopchu, shtoby syen grabavuyu
Kosti pokinut va vyek nye magli,
Shtob nikagda vam nye vstat iz
zyemli!"

Year after year will swiftly pass,
People will forget your memory.
I will not forget! And loudly over you
I will celebrate in the midnight
hour!
With heavy step, upon the fresh
ground
I will stomp, so that the darkness of
the grave
Will hold your bones forever,
So that you will never rise from the
ground!"

Translation by Ghenady Meirson; adapted by Evan Boyer

Next Student Recital

Tuesday, February 26 at 8 p.m.
Field Concert Hall

Schubert **Trio No. 1 in B-flat major, D. 898**
Elena Urioste, violin
Abraham Feder, cello
Roman Rabinovich, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Forty-Seventh Student Recital
Tuesday, February 26 at 8 p.m.
Field Concert Hall

Trio No. 1 in B-flat major, D. 898 — Franz Schubert (1797–1828)

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

Elena Urioste, violin
Abraham Feder, cello
Roman Rabinovich, piano

Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Schubert trio was prepared by Pamela Frank.

Performers

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Elena Urioste from Philadelphia is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2003.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, February 27 at 8 p.m.
Field Concert Hall

Beethoven — **Quartet No. 10 in E-flat major, Op. 74 ("Harp")**
Ray Chen, violin
Nikki Chooi, violin
Sang Hyun Mary Yong, viola
Yu-Wen Wang, cello

Bernstein — ***West Side Story* Suite, arranged by Jack Gale**
Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet
Rebekah Daley, horn
Ryan Seay, trombone
Steven Lakawicz, tuba (guest artist)

Elgar — **Concerto in B minor, Op. 61**
Elena Urioste, violin
Hugh Sung, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

This Winter at Curtis

The Curtis Opera Theatre: *Ainadamar*
Friday, March 14 through Sunday, March 16
Perelman Theater at the Kimmel Center

In association with Kimmel Center Presents and
Opera Company of Philadelphia

Music by Osvaldo Golijov
Libretto by David Henry Hwang
Translated into Spanish by Osvaldo Golijov
By arrangement with Ytalianna Music Publishing, publisher and copyright owner

Corrado Rovaris, conductor
Chas Rader-Shieber, stage director

Tickets: $35–$100
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org
Kimmel Center Box Office, Broad and Spruce Streets

This production of *Ainadamar* is made possible by a grant from the Philadelphia Music Project, a program of the Philadelphia Center for Arts and Heritage, funded by The Pew Charitable Trusts and administered by The University of the Arts.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Forty-Eighth Student Recital
Wednesday, February 27 at 8 p.m.
Field Concert Hall

***West Side Story* Suite** — Leonard Bernstein ('41) (1918–90)
arranged by Jack Gale

Prologue
Something's Coming
Maria
Tonight
America
One Hand, One Heart
I Feel Pretty
Somewhere

Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet
Rebekah Daley, horn
Ryan Seay, trombone
Steven Lakawicz, tuba

Quartet No. 10 in E-flat major, Op. 74 ("Harp") Ludwig van Beethoven (1770–1827)

Poco adagio—Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

Ray Chen, violin
Nikki Chooi, violin
Sang Hyun Mary Yong, viola
Yu-Wen Wang, cello

INTERMISSION

Concerto in B minor, Op. 61 Edward Elgar (1857–1934)

Allegro
Andante
Allegro molto

Elena Urioste, violin
Hugh Sung, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Bernstein suite was prepared by Jeffrey Curnow.

The Beethoven quartet was prepared by Peter Wiley.

Performers

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Nikki Chooi from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Rebekah Daley from Cleveland is a student of Jennifer Montone and entered Curtis in 2006.

Matthew Ebisuzaki from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

Stanford L. Thompson from Decatur, Ga., is a student of David Bilger and entered Curtis in 2005.

Elena Urioste from Philadelphia is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2003.

Yu-Wen Wang from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Sang Hyun Mary Yong from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Steven Lakawicz from Mahwah, N.J., is a guest artist at Curtis. He studies under Jay Krush at Temple University.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital
Friday, February 29 at 8 p.m.
Field Concert Hall

Graduation Recital: Teddy Abrams, conducting

Teddy Abrams ***6th Floor***
Johnny Teyssier, clarinet
Harrison Drake Hollingsworth, bassoon
Josef Špaček, violin
Alexander Hanna, double bass
Patricia Franceschy, vibraphone
Gabe Globus-Hoenich, drumset
Teddy Abrams, piano

Biber ***Battalia*: Sonata di marche**
Copland ***Appalachian Spring* Suite**
Mozart **Symphony No. 20 in D major, K. 133**
The Curtis Chamber Orchestra
conducted by Teddy Abrams

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Forty-Ninth Student Recital
Graduation Recital—Teddy Abrams, conducting
Friday, February 29 at 8 p.m.
Field Concert Hall

Symphony No. 20 in D major, K. 133 Wolfgang Amadeus Mozart (1756–91)
Allegro
Andante
Menuetto—Trio
[Allegro]

The Curtis Chamber Orchestra
Teddy Abrams, conductor

6th Floor Teddy Abrams (b. 1987)
Overture—Fugue—Repeat—Duos—Finale

Johnny Teyssier, clarinet
Harrison Drake Hollingsworth, bassoon
Josef Špaček, violin
Alexander Hanna, double bass
Patricia Franceschy, vibraphone
Gabe Globus-Hoenich, drumset
Teddy Abrams, piano

INTERMISSION

***Battalia*: Sonata di marche** — Heinrich Ignaz Franz von Biber (1644–1704)

Sonata: Allegro
Die liederliche Gesellschaft von allerley
Humor: Allegro
Presto
Der Mars
Presto
Aria
Die Schlact
Lamento der Verwundten
Musquetirer: Adagio

***Appalachian Spring* Suite for Thirteen Instruments** — Aaron Copland (1900–90)

The Curtis Chamber Orchestra
Teddy Abrams, conductor

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Performers

Teddy Abrams is a conductor, clarinetist, pianist, and composer. He has studied conducting with Otto-Werner Mueller at The Curtis Institute of Music, Michael Tilson Thomas, and David Zinman at the American Academy of Conducting at Aspen. Mr. Abrams graduated from the San Francisco Conservatory of Music in 2005 with a Bachelor of Music in piano performance. He has conducted the New World Symphony in performances in Miami Beach and Washington, D.C., as well as at Carnegie Hall. He has

also conducted the Curtis Symphony Orchestra and the Symphony Parnassus of San Francisco.

As a soloist, Mr. Abrams has performed with many orchestras, including the San Francisco, Oakland East Bay, and Berkeley symphonies, and he has performed chamber music with artists such as the St. Petersburg String Quartet, Menahem Pressler, Gilbert Kalish, Susan Naruki, and John Adams. This summer Mr. Abrams will represent Curtis at residencies in Italy and Germany. Each summer he also performs at the Olympic Music Festival.

Mr. Abrams won the 2007 Aspen Composition Contest for his string quintet, *Erinnerungen*. He has taught music at many schools in the San Francisco Bay Area and Philadelphia. He serves as president of the Student Council at Curtis, where he holds the Michael and Cecilia Iacovella Capuzzi Memorial Fellowship.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Alexander Hanna from Bowling Green, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2004.

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

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The Curtis Chamber Orchestra

Flute
Masha Popova

Oboe
Adam M. Kiswardy
Korey Marshall

Clarinet
Johnny Teyssier

Bassoon
Harrison Drake Hollingsworth

Horn
Rebekah Daley
Adedeji Bailes Ogunfolu

Trumpet
Rachel Serber
Christopher Stingle

Violin
Harrison Drake Hollingsworth
Joel Link
Erin Schreiber
Ike See
Josef Špaček

Viola
Joel Link
Milena Pajaro-van de Stadt
Daniel Stewart
Marina Thibeault

Violoncello
Natalie Helm
Sarah Rommel

Double Bass
Alexander Hanna

Percussion
Patricia Franceschy
Gabe Globus-Hoenich

Keyboard
Teddy Abrams
Kuok-man Lio

The Curtis Institute of Music

Roberto Díaz, President

Curtis On Tour: Florida—March 2008

◆

Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso"), selections — Ludwig van Beethoven (1770–1827)

Allegro con brio

Larghetto espressivo—Allegretto agitato

Quartet in F major, selections — Maurice Ravel (1875–1937)

Allegro moderato, très doux

Assez vif, très rythmé

Quartet in F major, Op. 96 ("American"), selections — Antonin Dvořák (1841–1904)

Allegro ma non troppo

Finale: Vivace ma non troppo

Bella Hristova, violin
Joel Link, violin
Vicki Powell, viola
Yu-Wen Wang, cello

◆

Performers

Bella Hristova, *violin*

Bella Hristova, twenty-two, entered The Curtis Institute of Music in 2003 and studies with Ida Kavafian. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Hristova holds a Milka Violin Artist Fellowship.

She recently won the 2007 Michael Hill International Violin Competition. As part of her prize, she will record a CD on the Naxos label for worldwide distribution and will tour New Zealand in 2008. She has performed as a soloist with the Curtis Symphony Orchestra, as well as orchestras in California, Florida, Illinois, Indiana, Michigan, Ohio, Washington, and Wyoming, and she served as an artist-in-residence for the 2007 Quad City Arts Visiting Artist Series.

Ms. Hristova was the sixth-place laureate at the 2006 International Violin Competition of Indianapolis. She has a passionate interest in chamber music and has played with artists such as Gary Graffman, Ida Kavafian, Jaime Laredo, William Preucil, Sharon Robinson, Paul Watkins, and Peter Wiley. As a member of the Schober Quartet, she performed in the Terrace Theater at the Kennedy Center as part of the Kennedy Center Conservatory Project and at Giardini La Mortella on the Italian island of Ischia.

Ms. Hristova plays a 1655 Amati, once owned by the famous violinist Louis Krasner, on permanent loan.

Joel Link, *violin*

Joel Link, nineteen, from Americus, Ga., entered The Curtis Institute of Music in 2005 and studies with Pamela Frank and Joseph Silverstein. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Link holds a Milka Violin Artist Fellowship.

He was awarded first prize in the junior division at the 2004 Yehudi Menuhin International Competition for Young Violinists and has performed as a soloist with the BBC Concert Orchestra, Gwinnett Philharmonic, and Hendersonville Symphony Orchestra. He has spent several summers at the Encore School for Strings, most recently in 2007.

Mr. Link performs with the Ottava String Trio, which includes his brother, violist Alex, and sister, violinist Elenita. The trio was awarded the gold medal in the junior division of the 2003 Fischoff National Chamber Music Competition and earned the Centennial Award at the 58th Annual Coleman Chamber Ensemble Competition. Prior to entering Curtis, Mr. Link studied with Almita and Roland Vamos at the Music Institute of Chicago and played with the Chicago Youth Symphony Orchestra during its 2002–03 season.

Vicki Powell, *viola*

Violist Vicki Powell, nineteen, from Madison, Wis., entered The Curtis Institute of Music in 2006 and studies with Roberto Diaz, former principal viola of the Philadelphia Orchestra and president of Curtis. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Powell holds a Shaun F. O'Malley Fellowship.

She recently received the Gold Award at the 2007 National Foundation for Advancement in the Arts ARTS Week. In 2006 she won first prize in the viola division of the Johansen International Competition for Young String Players. As a member of the Alethea String Quartet, Ms. Powell received third prize at the 2006 Fischoff National Chamber Music Competition Junior Division and first prize at the Saint Paul String Quartet Competition. She was also a member of the Eleve Arte String Quartet, which was a semifinalist at the 2004 and 2005 Fischoff competitions.

Ms. Powell has performed at the Corcoran Gallery of Art in Washington, D.C., and soloed with the Friday Morning Music Club Chamber Orchestra. She has also appeared as soloist with the American Academy of Conducting at Aspen Orchestra, Madison and Milwaukee symphony orchestras, among others.

Yu-Wen Wang, *cello*

Yu-Wen Wang, twenty-two, from Kaohsiung City, Taiwan, entered The Curtis Institute of Music in 2003 and studies with Peter Wiley, cellist of the Guarneri String Quartet. All students at Curtis receive merit-based full-tuition scholarships, and Yu-Wen Wang holds the Jacqueline du Pré Memorial Fellowship.

She performed as a soloist with the Taipei Civic Symphony Orchestra in 2005 and Temple University's Youth Chamber Orchestra and Chamber Ensemble in 2003. She has also performed with the Physicians' Chamber Orchestra of Taiwan.

Last summer Ms. Wang's Soleil Quartet participated in Music from Angel Fire's Young Artist Program held in Angel Fire, New Mexico. She also participated in Music@Menlo Chamber Music Institute. She has performed in master classes with Yo-Yo Ma and Andrés Díaz at Curtis.

The Curtis Institute of Music trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. A Curtis education is uniquely tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable solo and ensemble artists. Seventeen percent of the principal chairs in America's top twenty-five orchestras and four music directorships in the top fifty are held by Curtis-trained musicians, and more than sixty alumni have performed with the Metropolitan Opera.

The Curtis Cabaret

to benefit the Curtis Student Assistance Fund

Sunday, March 2, 2008, at 8 p.m.
Field Concert Hall

Featuring jazz, classical,
musical theater, and bluegrass

The Curtis Institute of Music expresses its sincere gratitude to tonight's performers,

to the following donors, who have generously underwritten portions of the evening:

The Prime Rib
Capital Wines and Spirits
Edith W. Barnes
Patricia Conway
Nancy Heinzen
Betty H. Matarese
Evelyn Merritt
Barbara Oaks Silver
Teuscher Chocolates of Philadelphia
The Wick Narrow Fabric Company, Andrew F. Webster, president
Sophy Curson

and to Curtis alumni who donated their recordings as party favors:

Maria Bachmann (Violin '83, '84)
Soo Bae (Violoncello '01)
Pius Cheung (Timpani and Percussion '04)
Jasmine Choi (Flute '04)
Evan Drachman (Violoncello '88)
Karen Dreyfus (Viola '79)
Bart Feller (Flute '85)
Daron Hagen (Composition '84)
Paavo Järvi (Conducting '88)
Leila Josefowicz (Violin '97)
Soovin Kim (Violin '99)
Jennifer Koh (Violin '02)
Ira Levin (Piano '82, Conducting '85)
Seymour Lipkin (Piano '47)
Benjamin Loeb (Accompanying '92)
Beatrice Long (Piano '86)
Michael Ludwig (Violin '82)
Lambert Orkis (Piano '65)
Craig Sheppard (Piano '68)
Time for Three—Zachary DePue (Violin '02), Nicolas Kendall (Violin '01), and Ranaan Meyer (Double Bass '03)
Natalie Zhu (Piano '97)

Welcome

Marian Robinson, event chairman

Cabaret program

Teddy Abrams, emcee

"Wilkommen" from *Cabaret* — John Kander

Evan Hughes, bass-baritone
Donald St. Pierre, piano

◆

Vivace e leggiero — Leonard Bernstein ('41)
from Sonata for Clarinet and Piano

Teddy Abrams, clarinet
Kuok-man Lio, piano

◆

"More Pretty Girls than One" — Traditional
"Red Wing" — Traditional
"Hard Times" — Stephen Foster

William N. Farrington ('06), vocal
Harrison Drake Hollingsworth, fiddle
Paul Kowert, mandolin
Rex Surany, double bass

◆

Curtis Jazz Trio
Paul Kowert, double bass
Patricia Franceschy, vibraphone
Gabe Globus-Hoenich, percussion

◆

"Je veux vivre" from *Roméo et Juliette* — Charles Gounod

Layla Claire, soprano

◆

"Song of Black Max" — William Bolcom

Evan Hughes, bass-baritone

◆

"Misty" — Erroll Garner

Layla Claire, soprano
Evan Hughes, bass-baritone
Donald St. Pierre, piano

◆

The Dream Raffle

◆

Selections from *West Side Story* — Bernstein
"Just a Closer Walk" — Traditional
arranged by Don Gillis

Philos Brass Quintet
Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet
Rebekah Daley, horn
Ryan Seay, trombone
Steven Lakawicz, tuba (guest artist)

Superstars

Valla G. Amsterdam
Eileen M. Baird
Gail D. Batchelder
Mr. and Mrs. Anthony J. Brown
Mr. and Mrs. Charles A. Carr
Alma Cohen
Patricia Conway and Xandria Milgrim
Elizabeth de Rham
Maude de Schauensee
Dr. and Mrs. Abraham M. Frumin
Linda Gamble and Michael Zisman
Elizabeth P. Glendinning
Mr. and Mrs. Sherwood Goldberg
Adele H. Gray
Wilhelmina Hardee
Beverly Hattersley
Bobby Ellen Kimbel, Ph.D.
Mr. and Mrs. Fredric R. Kornberg
Mr. and Mrs. James Matarese
Mr. and Mrs. Frank J. Mechura
Mr. and Mrs. Edward A. Montgomery Jr.
Barbara Moskow and Dr. Sidney Zubrow
Kathleen Mulhern
John N. Park
Margaret A. Reese
Mr. and Mrs. Paul A. Reid
Dr. Robert D. Reinecke
Marian Robinson and Benjamin E. Zuckerman
Mr. and Mrs. Harold S. Rosenbluth
Dr. Harry Rosenthal
Beatrice S. Rossman
Mr. and Mrs. Carl W. Schneider
Mr. and Mrs. Allan Schwartz
William H. Smith and Ivana Vavra
Charles Sterne III and Eileen Marolla
Mr. and Mrs. Ellis Wachs

Rising Stars

Robert Arsenault
Gary Barnes
Jeffrey L. Braff and Hope A. Comisky
Elaine and Joseph A. Camarda and Brooke Camarda
Dr. and Mrs. Harris R. Clearfield
Dr. and Mrs. John S. Coates
Dr. and Mrs. Ajay J. Creshkoff
Pauline Cohen
Julie Curson
Mr. and Mrs. Peter Dachowski
Edna Dick
Elysia and Ezra K. Doty
Pamela and David B. Fay
Drs. Barbara and Leonard Frank
Drs. Helaine and Jack Greenberg
Phyllis Greenberg
William J. Jordan
Mr. and Mrs. Bernard A. Katz
Fanabel Block Kremens
Enoch Lee
Merle Levin
Mr. and Mrs. Leon Levy
Seymour Mednick
Dr. and Mrs. Christopher B. Merritt
Madelyn Mignatti
Dr. and Mrs. Mark Mishkin
Herta Newman
Dr. Albert T. Olenzak
Edith Ostapik and Eric Scheie
John Papianou
Ruth E. Perlmutter
Kermit Roosevelt
Dr. and Mrs. Martin Rubel
Ann Sacks
Dr. and Mrs. S. V. Sauri
Ruth Septee
Barbara Oaks Silver and Edward W. Silver
Mr. and Mrs. Larry Spector
Tara E. Stewart-Becker
Rebecca Stoloff
The Honorable and Mrs. Thomas Watkins
Mr. and Mrs. Louis Weinstein
Judith W. Widman
Caroline Wischmann and David S. Rasner

Contributions

Cecilia Benner
Judith S. Creed and Robert Schwartz
Marvin Garfinkel
Sheila Gladstone
Michelle Gribbon
Elaine B. Grossman
Mr. and Mrs. John C. Haas
Mr. and Mrs. Bernard G. Heinzen
Mary F. Johnson and Melva J. Wade
Mr. and Mrs. Lawrence Reichlin
John M. Ryan
Toby Schmidt
Venturi Scott Brown

As of February 26, 2008

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fiftieth Student Recital
Monday, March 3 at 8 p.m.
Field Concert Hall

Concerto for Viola and Orchestra — Béla Bartók (1881–1945)
Moderato
Adagio religioso
Allegro vivace

Minkyung Sung, viola
Elena Jivaeva, piano

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833–97)
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Philip Kramp, viola
Kuok-man Lio, piano

Quintet in G minor — Paul Taffanel (1844–1908)

Allegro con moto
Andante
Vivace

Bile Zhang, flute
Korey Marshall, oboe
Kelly Coyle, clarinet
Adedeji Bailes Ogunfolu, horn
Wenmin Zhang, bassoon

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Brahms sonata was prepared by Joseph de Pasquale and Michael Tree.

The Taffanel quintet was prepared by Donald Montanaro.

Performers

Kelly Coyle from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Philip Kramp from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Korey Marshall from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Adedeji Bailes Ogunfolu from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Minkyung Sung from Seoul is a student of Misha Amory and entered Curtis in 2005.

Bile Zhang from Beijing is a student of Jeffrey Khaner and entered Curtis in 2007.

Wenmin Zhang from Beijing is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2007.

Elena Jivaeva, staff

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, March 4 at 8 p.m.
Field Concert Hall

Bartók	**Six Romanian Folk Dances for Cello and Piano**
Chopin	**Nocturne in E-flat major for Piano, Op. 9, No. 2, arranged by Paul Kowert**
	Paul Kowert, double bass
	Jungeun Kim, piano
Bruch	***Scottish Fantasy*, Op. 46**
	Chan Ho Park, violin
	Jungeun Kim, piano
Schlenck	**Duo for Viola and Bassoon**
	Marina Thibeault, viola
	William Short, bassoon

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Fifty-First Student Recital
Tuesday, March 4 at 8 p.m.
Field Concert Hall

◆

Duo for Viola and Bassoon — John Schlenck (b. 1936)
First movement
Second movement
Third movement

Marina Thibeault, viola
William Short, bassoon

Six Romanian Folk Dances for Piano — Béla Bartók (1881–1945)
arranged by Paul Kowert
Joc Cu Bata (Stick Dance)
Brâul
Pe Loc (In One Spot)
Buciumeana (Dance of the Buchum)
Poarga Romanesc (Romanian Polka)
Maruntel (Fast Dance)

Nocturne in E-flat major, Op. 9, No. 2 — Frédéric Chopin (1810–49)
arranged by Paul Kowert

Paul Kowert, double bass
Jungeun Kim, piano

Scottish Fantasy, Op. 46 — Max Bruch (1838–1920)

Introduction: Grave—Adagio cantabile
Allegro—Adagio
Andante sostenuto
Finale: Allegro guerriero

Chan Ho Park, violin
Jungeun Kim, piano



This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Schlenck duo was prepared by Daniel Matsukawa.

Performers

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Chan Ho Park from Seoul is a student of Victor Danchenko and Aaron Rosand and entered Curtis in 2006.

William Short from Round Rock, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2006.

Marina Thibeault from Québec City is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, March 5 at 8 p.m.
Field Concert Hall

Brahms	**Sonata No. 1 in G major, Op. 78** Yiying Julia Li, violin Elena Jivaeva, piano
Mozart	**Concerto No. 2 in D major, K. 211** Elizabeth Fayette, violin The Curtis Chamber Ensemble
Vivaldi	**Concerto in F minor ("Winter") from *The Four Seasons*, RV 297** Maia Cabeza, violin solo Dayna Kristie Anderson, violin Ray Chen, violin Marina Thibeault, viola Natalie Helm, cello Paul Kowert, double bass Joshua Stafford, harpsichord

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Fifty-Second Student Recital
Wednesday, March 5 at 8 p.m.
Field Concert Hall

◆

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833–97)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Yiying Julia Li, violin
Elena Jivaeva, piano

Concerto in F minor ("L'inverno") from *Le quattro stagioni*, RV 297 — Antonio Vivaldi (1678–1741)
- Allegro non molto
- Largo
- Allegro

Maia Cabeza, violin solo
Dayna Kristie Anderson, violin
Ray Chen, violin
Marina Thibeault, viola
Natalie Helm, cello
Paul Kowert, double bass
Joshua Stafford, harpsichord

INTERMISSION

Concerto No. 2 in D major, K. 211 Wolfgang Amadeus Mozart (1756–91)

Allegro moderato
Andante
Rondeau: Allegro

Elizabeth Fayette, violin
The Curtis Chamber Ensemble



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Coach

The Vivaldi concerto was prepared by Ida Kavafian and Joseph Silverstein.

Performers

Dayna Kristie Anderson from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Maia Cabeza from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Natalie Helm from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Yiying Julia Li from Houston is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Joshua Stafford from Jamestown, N.Y., is a student of Alan Morrison and entered Curtis in 2006.

Marina Thibeault from Québec City is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Elena Jivaeva, staff

The Curtis Chamber Ensemble

Violin
Erin Schreiber
Ike See

Viola
Milena Pajaro-van de Stadt

Cello
Natalie Helm

Double Bass
Blake Hinson

Oboe
Adam M. Kiswardy
Korey Marshall

Horn
Corey Klein
Adedeji Bailes Ogunfolu

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, March 7 at 8 p.m.
Field Concert Hall

Ewald	**Quintet No. 1 in B-flat minor, Op. 5** Matthew Neal Kitzen-Abelson, trumpet Christopher Stingle, trumpet Ryan Stewart, horn Samuel Schlosser, trombone Chris Guilfoyle, bass trombone
Schubert	**Selections from *Schwanengesang*, D. 957** Kevin Ray, baritone David Moody, piano
Shostakovich	**Sonata in D minor, Op. 40** Ji-Young Lee, cello Jungeun Kim, piano
Tomasi	**Concerto for Trombone and Orchestra** Ryan Seay, trombone Hugh Sung, piano ('90)
Wieniawski	**Fantaisie brillante on Themes from Gounod's *Faust*, Op. 20** Malwina Sosnowski, violin Jungeun Kim, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fifty-Third Student Recital
Friday, March 7 at 8 p.m.
Field Concert Hall

Concerto for Trombone and Orchestra — Henri Tomasi (1901–71)
Andante et scherzo—Valse
Nocturne
Tambourin

Ryan Seay, trombone
Hugh Sung, piano

Fantaisie brillante on Themes from Gounod's *Faust*, Op. 20 — Henryk Wieniawski (1835–80)

Malwina Sosnowski, violin
Jungeun Kim, piano

Quintet No. 1 in B-flat minor, Op. 5 — Victor Ewald (1860–1935)
Moderato
Adagio non troppo lento
Allegro moderato

Matthew Neal Kitzen-Abelson, trumpet
Christopher Stingle, trumpet
Ryan Stewart, horn
Samuel Schlosser, trombone
Chris Guilfoyle, bass trombone

INTERMISSION

Sonata in D minor, Op. 40 — Dmitri Shostakovich (1906–75)

Allegro non troppo
Allegro
Largo
Allegro

Ji-Young Lee, cello
Jungeun Kim, piano

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Coaches

The Tomasi concerto was prepared by Nitzan Haroz.

The Wieniawski fantasy was prepared by Ida Kavafian and Joseph Silverstein.

The Ewald quintet was prepared by Blair Bollinger.

Performers

Chris Guilfoyle from Cypress, Tex., is a student of Blair Bollinger and entered Curtis in 2004.

Matthew Neal Kitzen-Abelson from Collegeville, Pa., is a student of David Bilger and entered Curtis in 2005.

Ji-Young Lee from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Samuel Schlosser from Seattle is a student of Nitzan Haroz and entered Curtis in 2007.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

Malwina Sosnowski from Basel, Switzerland, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Ryan Stewart from Medford Lakes, N.J., is a student of Jennifer Montone and entered Curtis in 2004.

Christopher Stingle from Media, Pa., is a student of David Bilger and entered Curtis in 2006.

Jungeun Kim, staff pianist

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital
Monday, March 10 at 8 p.m.
Field Concert Hall

Curtis On Tour

Dvořák	**Quintet in E-flat major, Op. 97**
	Joel Link, violin
	Bella Hristova, violin
	Vicki Powell, viola
	Roberto Díaz, viola ('84)
	Yu-Wen Wang, cello
Schoenberg	***Verklärte Nacht*, Op. 4**
Strauss	**Sextet from *Capriccio*, Op. 85**
	Bella Hristova, violin
	Joel Link, violin
	Roberto Díaz, viola ('84)
	Vicki Powell, viola
	Margo Tatgenhorst Drakos, cello ('99)
	Yu-Wen Wang, cello

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URTIS INSTITUTE OF MUSIC

Longwood Gardens

TURDAY, MARCH 8, 2008



an exclusive evening of orchids and music

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Exclusive previews and discounts on special events, concerts and exhibits.

Opportunities to purchase general admission tickets for your guests at discounted rates.

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Call 610.388.1000 or visit www.longwoodgardens.org for more information

March 8, 2008



It is with great pleasure that I welcome you to Curtis On Tour at Longwood Gardens.

This special evening marks the beginning of an exciting collaboration between these two world-class organizations and we look forward to presenting many future events that combine the artistry of music and horticulture.

Although Longwood is best known as one of the great gardens of the world, performing arts have always held a place of distinction at Longwood. Our founder, Pierre S. du Pont (1870-1954), greatly enjoyed the arts and delighted in presenting large-scale public and private performances, both indoors and out, at his beloved Longwood. In fact, well-known composer and Curtis *Alumnus Samuel Barber,* was a regular visitor to Longwood during his childhood and attended many performances here. After beginning study at Curtis, Barber wrote a 9-page organ piece, *To Longwood Gardens,* in 1925 when he was 15 years old and dedicated it to Mr. and Mrs. du Pont as a thank-you for all the concerts he had attended here. He wrote:

> *"Ever since Longwood Conservatory's beginning, our family has enjoyed everything about it to the utmost. In it I have been able to hear the greatest organists of the world in incomparable surroundings— it has been a regular musical education that way."*

Today, we proudly continue this tradition by showcasing performers from classical to contemporary, world rhythms to folk, in truly spectacular settings for the enjoyment and enrichment of our guests. We encourage you to visit Longwood's web site to see the exciting concerts in store for 2008.

I invite you to join us March 13 when saxophonist extraordinaire Kenny Garrett and Quartet perform. It is sure to be an exquisite evening filled with great music, stunning conservatories, and of course, exotic orchids! On May 3 & 4, we invite you to our annual Wine and Jazz Festival where great jazz comes alive on our picturesque outdoor stage and distinctive vintages are enjoyed by all. A great way to enjoy these and many performances throughout the year is via our new Garden Pass program. To learn more about the program's benefits and offerings, see the inside cover of this program, ask a Longwood team member, or visit us online at www.longwoodgardens.org.

Tonight Longwood is honored to present Curtis On Tour, a new series featuring ensembles composed of tomorrow's leading musicians performing with Curtis's celebrated faculty and alumni. I am sure Mr. du Pont would share in our delight in bringing the extraordinary artistry of the renowned Curtis Institute of Music to Longwood.

All The Best,

Paul B. Redman

Paul B. Redman
Director

Curtis On Tour at Longwood Gardens

March 8, 2008

Sextet from *Capriccio*, Op. 85 — Richard Strauss (1864–1949)

Verklärte Nacht, Op. 4 — Arnold Schoenberg (1874–1951)

The performance of Verklärte Nacht will be preceded by the Richard Dehmel poem on which the music is based, read by Jeanne McGinn,Ph.D., Chair of Liberal Arts at The Curtis Institute of Music.

INTERMISSION

String Quintet in E-flat major, Op. 97 — Antonin Dvořák (1841–1904)
Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

Bella Hristova, violin
Joel Link, violin
Roberto Díaz ('84), viola
Vicki Powell, viola
Margo Tatgenhorst Drakos ('99), cello
Yu-Wen Wang, cello

THE PERFORMERS

ROBERTO DÍAZ

A violist of international reputation, Curtis President Roberto Díaz follows in the footsteps of renowned artist/directors Gary Graffman, Efrem Zimbalist, Rudolf Serkin, and Josef Hofmann. As a viola teacher at Curtis and as principal viola of the Philadelphia Orchestra from 1996 to 2006, Mr. Díaz has already had a significant impact on American musical life and continues to do so in his roles as performer and educator.

Mr. Díaz was principal viola of the National Symphony under Mstislav Rostropovich, a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Neville Marriner. While in the Philadelphia Orchestra, he served as a board member for three years, including two years on the executive committee.

An active chamber musician, Mr. Díaz has performed with artists such as the Emerson String Quartet, Emanuel Ax, Yefim Bronfman, Christoph Eschenbach, Yo-Yo Ma, Mr. Sawallisch, and Isaac Stern. As a member of the Díaz Trio, with violinist Andrés Cárdenes and cellist Andrés Díaz, he has performed throughout the United States, Canada, Europe, Mexico, and Chile. The trio was one of two ensembles invited by Isaac Stern to participate in a special concert celebrating the next one hundred years of music-making at Carnegie Hall.

In 2006 Naxos released a recording by Mr. Díaz of viola transcriptions by William Primrose, which was nominated for a Grammy Award. Mr. Primrose served on the Curtis faculty from 1942 to 1951 and owned the 1595 Amati viola on which Mr. Díaz performs.

Mr. Díaz has received numerous awards, including prizes at the Naumburg and Munich international viola competitions, and was featured on the cover of the January 2003 issue of The Strad. He joined the faculty of The Curtis Institute of Music in 2000 and holds the James and Betty Matarese Chair in Viola Studies.

MARGO TATGENHORST DRAKOS

Margo Tatgenhorst Drakos is one of the most recognized young cellists in America. She has performed as a soloist and chamber musician throughout the United States, Europe, South America, and Asia. In April 2007 Ms. Drakos was appointed Chief Operating Officer of InstantEncore.com, a digital music site for live classical music. She serves on the cello faculty of the Manhattan School of Music while maintaining an active performance career.

Ms. Drakos served as the cellist of the American String Quartet from 2002-2006. During her time with the quartet, she recorded the Richard Danielpour's String Quartets for Arabesque Records. She has served as Associate/Assistant Principal Cellist of the Pittsburgh Symphony and Principal Cellist of the San Diego and Oregon Symphonies.

Ms. Drakos has pursued a variety of musical interests since her childhood. At age five she first captured attention as a singer on a White Castle commercial. Shifting her focus, at sixteen she entered the Cleveland Institute of Music as a double major studying cello and composition. She completed her education at The Curtis Institute of Music in 1999 where she studied with David Soyer, founding cellist of the Guarneri Quartet. Ms. Drakos has collaborated with some of the world's leading artists including members of the Emerson, Guarneri, Orion, and Tokyo string quartets; the Beaux Arts Trio; Jonathan Biss; Yefim Bronfman; Andres Díaz; and many others. Her instrument is a Vincenzo Postiglione, 1891.

BELLA HRISTOVA

Bella Hristova entered The Curtis Institute of Music in 2003 and studies with renowned violinist Ida Kavafian. Ms. Hristova holds a Milka Violin Artist Fellowship.

Born to musical parents in the small city of Pleven, Bulgaria, she began violin studies at age six. She traveled to Sofia to study with Joseph Radionov and later to Salzburg to participate in master classes with Ruggiero Ricci at the University Mozarteum Salzburg. In 1999 she moved to the United States to continue her studies with Stephen Shipps at the University of Michigan School of Music while completing high school in Ann Arbor, Mich.

The twenty-two-year-old violinist recently won the 2007 Michael Hill International Violin Competition. As part of her prize, she will record a CD on the Naxos label for worldwide distribution and will tour New Zealand in 2008. She has also performed as a soloist with orchestras in California, Florida, Illinois, Indiana, Michigan, Ohio, Washington, and Wyoming. Ms. Hristova was the Sixth Place Laureate at the 2006 International Violin Competition of Indianapolis and was also featured in the May 2006 issue of Oprah Magazine. Ms. Hristova plays a 1655 Amati, once owned by the famous violinist Louis Krasner, on permanent loan.

JOEL LINK

Joel Link, 19, from Americus, Ga., entered The Curtis Institute of Music in 2005 and studies with renowned violinists Pamela Frank and Joseph Silverstein and holds a Milka Violin Artist Fellowship.

Mr. Link was awarded first prize in the junior division at the 2004 Yehudi Menuhin International Competition for Young Violinists and has performed as a soloist with the BBC Concert Orchestra, Gwinnett Philharmonic, and Hendersonville Symphony Orchestra. He has spent several summers at the Encore School for Strings, most recently in 2007.

He performs with the Ottava String Trio, which includes his brother, violist Alex, and sister, violinist Elenita. The trio was awarded the gold medal in the junior division of the 2003 Fischoff National Chamber Music Competition and earned the Centennial Award at the 58th Annual Coleman Chamber Ensemble Competition. Prior to entering Curtis, Mr. Link studied with Almita and Roland Vamos at the Music Institute of Chicago and played with the Chicago Youth Symphony Orchestra during its 2002-03 season.

VICKI POWELL

Violist Vicki Powell entered The Curtis Institute of Music in 2006 and studies with Curtis President Roberto Díaz. Ms. Powell holds a Shaun F. O'Malley Fellowship. The nineteen-year-old began her musical studies on the violin at the age of four. She recently received the Gold Award at the 2007 National Foundation for Advancement in the Arts (NFAA) ARTS Week. In 2006 she won first prize in the viola division of the Johansen International Competition for Young String Players.

Ms. Powell made a recital appearance at the Corcoran Gallery of Art in Washington, D.C., and soloed with the Friday Morning Music Club Chamber Orchestra, the American Academy of Conducting at Aspen Orchestra, Madison and Milwaukee symphony orchestras, Wisconsin Chamber Orchestra, Wisconsin Youth Symphony Orchestra, and Midwest Young Artists Symphony Orchestra. She was the winner of the 2005 Aspen Music Festival Low Strings Competition, 2005 Walgreens National Concerto Competition and many others. As a member of the Alethea String Quartet, Ms. Powell received third prize at the 2006 Fischoff National Chamber Music Competition Junior Division and first prize at the Saint Paul String Quartet Competition. She was also a member of the Eleve Arte String Quartet, which was a semifinalist at the 2004 and 2005 Fischoff competitions.

YU-WEN WANG

Yu-Wen Wang, 20, from Kaohsiung City, Taiwan, entered The Curtis Institute of Music in 2003 and studies with Peter Wiley, cellist of the Guarneri String Quartet. Yu-Wen Wang holds the Jacqueline du Pré Memorial Fellowship.

She performed as a soloist with the Taipei Civic Symphony Orchestra in 2005 and Temple University's Youth Chamber Orchestra and Chamber Ensemble in 2003. She has also performed with the Physicians' Chamber Orchestra of Taiwan.

Yu-Wen Wang has been studying cello since age eight and also plays the piano. She has performed in master classes with Yo-Yo Ma and Andrés Díaz while at Curtis. In the summer of 2007, Yu-Wen Wang's Soleil Quartet participated in Music from Angel Fire's Young Artist Program held in Angel Fire, New Mexico.

JEANNE MINAHAN MCGINN

Dr. McGinn is Chair of Liberal Arts Department; English Literature at Curtis. She received her B.A. from Bucknell University; her M.A. as a Rotary International Fellow from University College Cork, Ireland; and her Ph.D. from Bryn Mawr College. Dr. McGinn was a member of The Curtis Institute of Music faculty from 1994 to 1999 and was appointed chair of liberal arts in 2001.

Her awards include the grand prize in the University of Galway Poetry Competition, the Seymour Adelman Prize in Poetry, and a Whiting Foundation Grant. Composer Jennifer Higdon set six of her poems in a work for violin, orchestra and chorus; the Philadelphia Orchestra premiered "The Singing Rooms," in January 2008. The Atlanta Symphony and the Minnesota Orchestra will premier the work in 2009.

SPECTACULAR EVENTS
2008 AT LONGWOOD

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e divas of the plant world put on an unforgettable show throughout the conservatory busands of orchid blooms flourish in exquisite displays, while our award-winning ing Wall of Orchids returns featuring even more colorful and exotic varieties. Don't ss the exhibits of stunning orchid-inspired artwork from well-known artisans.

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ter a world of dazzling orchids showcased by some of the best collectors and vendors m Hawaii to South America. Stunning American Orchid Society-judged exhibits fill the nservatory and a wide array of orchid varieties—both rare and well known—are offered sale.

ATURE'S CASTLES
ril 25-November 23

e sky's the limit for this spectacular display of treehouses. Three large-scale eehouses created by the country's best designers take center stage in picturesque ttings around the Gardens. From stained-glass windows to multiple levels to bird's-eye ws, each "Castle" will amaze and inspire.

VINE & JAZZ FESTIVAL
ay 3-4

ntage wines, great jazz and beautiful gardens are the stars of this fun two-day event ear some of the region's finest jazz artists perform live; enjoy great wines from across e state; and indulge in delectable light fare as you relax amid the splendor of spring at ngwood.

IREWORKS & FOUNTAIN SHOWS
ay 25, July 4 & 19, August 31, September 6

elebrate a summer of "oohs" and "aahs" as spectacular fireworks and colorful fountains ht up the sky and dance to stirring music. You won't want to miss any of these special hts: *Celebrate America, Big Band & Broadway* and *Rachmaninoff: Power & Passion.*

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EW THIS SUMMER!

pend three nights under the stars with the stars! Our new Meadow Concerts will ature some of music's top recording artists performing live with the summer splendor Longwood's Meadow as the backdrop.

ARDEN GROOVES CONCERT SERIES
emorial Day-Labor Day

ne Gardens come alive with the sounds of bluegrass, classical and contemporary music ost **Thursday, Friday & Saturday** evenings throughout the summer. Plus, our popular mily Ice Cream Concerts and Firefly Nights return to delight!

Longwood Gardens

2008
2nd Annual

Wine and Jazz
FESTIVAL

May 3rd & 4th



The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

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Fifty-Fourth Student Recital: Curtis On Tour

Monday, March 10 at 8 p.m.

Field Concert Hall

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Sextet from *Capriccio*, Op. 85 — Richard Strauss (1864–1949)

***Verklärte Nacht*, Op. 4** — Arnold Schoenberg (1874–1951)

Bella Hristova, violin
Joel Link, violin
Roberto Díaz, viola
Vicki Powell, viola
Margo Tatgenhorst Drakos, cello
Yu-Wen Wang, cello

The performance of *Verklärte Nacht* will be preceded by a reading by Jeanne M. McGinn, Ph.D., chair of Liberal Arts at The Curtis Institute of Music, of the Richard Dehmel poem on which the music is based.

INTERMISSION

Quintet in E-flat major, Op. 97 Antonin Dvořák
(1841–1904)

Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

Joel Link, violin
Bella Hristova, violin
Vicki Powell, viola
Roberto Díaz, viola
Yu-Wen Wang, cello

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Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Channel 241), as part of *On Stage at Curtis*, which airs on Mondays, Wednesdays, and Fridays at 7 p.m.

Listen to this evening's program again online at InstantEncore.com. Download-instructions will be handed out after the recital.

Performers

Bella Hristova from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2003.

Joel Link from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Vicki Powell from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Yu-Wen Wang from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Margo Tatgenhorst Drakos (Violoncello '99)

Roberto Díaz (Viola '84), president, faculty

Jeanne M. McGinn, Ph.D., chair of Liberal Arts

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, March 12 at 8 p.m.
Field Concert Hall

Brahms	**Quartet No. 1 in G minor, Op. 25** Barbora Kolářová, violin Hyo Bi Sim, viola Jeong Hyoun Lee, cello Pallavi Mahidhara, piano
Chausson	***Poème*, Op. 25** Malwina Sosnowski, violin Jungeun Kim, piano
Mendelssohn	**Concerto in E minor, Op. 64** Ray Chen, violin Jungeun Kim, piano
Prokofiev	**Sonata, Op. 56** Danbi Um, violin Quan Yuan, violin

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

KIMMEL CENTER PRESENTS

PERELMAN THEATER
FRIDAY AND SATURDAY, MARCH 14–15, 7:30 PM
SATURDAY AND SUNDAY, MARCH 15–16, 2:30 PM

THE CURTIS OPERA THEATRE IN ASSOCIATION WITH OPERA COMPANY OF PHILADELPHIA

AINADAMAR ("FOUNTAIN OF TEARS")
AN OPERA IN THREE IMAGES

MUSIC BY **OSVALDO GOLIJOV**
LIBRETTO BY **DAVID HENRY HWANG**
TRANSLATED INTO SPANISH BY **OSVALDO GOLIJOV**

CORRADO ROVARIS, CONDUCTOR
THE CURTIS OPERA THEATRE
THE CURTIS SYMPHONY ORCHESTRA

CHAS RADER-SHIEBER, STAGE DIRECTOR
DAVID ZINN, SCENIC DESIGN
RICHARD ST. CLAIR, COSTUME DESIGN
MARK BARTON, LIGHTING DESIGN
BRIAN MOHR, SOUND DESIGN
JEREMY FLOWER, LAPTOP, SOUND DESIGN AND PROCESSING
CÉSAR ABREU, CHOREOGRAPHY
ROLANDO MORALES-MATOS, FLAMENCO CAJÓN, PERCUSSION
ADAM DEL MONTE, GUITAR
ANDREW YORK, GUITAR

There is no intermission during the performance.

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This production of *Ainadamar* is made possible by a grant from The Philadelphia Music Project, a program of the Philadelphia Center for Arts and Heritage, funded by The Pew Charitable Trusts and administered by The University of the Arts.

Golijov's Deep Song

Ainadamar means "fountain of tears" in Arabic. It is the name of an ancient well near Granada, where, in August 1936, during the early stages of the Spanish Civil War, the poet Federico Garcia Lorca was killed by Fascist Falangist forces. Osvaldo Golijov's opera *Ainadamar* is centered around the scene of the poet's murder, but its main character is the Catalan tragedian Margarita Xirgu, who collaborated with Lorca on several of his plays. The story begins in Uruguay, in 1969, as Xirgu is about to perform the lead role in Lorca's *Mariana Pineda,* the tale of a revolutionary martyr from another century. She is haunted by memories of Lorca, by the thought that she might have saved him. By the end, she has surrendered to the strange beauty of fate, and she bequeaths her longing for freedom to her students. The opera ends as it began, with the prophetic ballad of *Mariana Pineda:* "What a sad day it was in Granada. / The stones began to cry."

Lorca was among the most musical of poets—an accomplished pianist, a part-time composer, something of a musicologist. He supplied countless cues for music in his writing; in one poem he compared the crescent moon to a fermata, a held note in the harmony of the night. In 1922 he worked with the composer Manuel de Falla to stage a festival of *cante jondo,* or "deep song," as the most substantial branch of flamenco is known. Of the *siguiriya* form of *cante jondo,* Lorca memorably wrote, "The melody begins, an undulant, endless melody. [It] loses itself horizontally, escapes from our hands as we see it withdraw from us toward a point of common longing and perfect passion." This is the mood to which *Ainadamar* aspires. Indeed, when Golijov was younger, he read those sentences in Lorca's writings and cherished them as a musical ideal.

Golijov grew up in Argentina, the son of Eastern European Jews. He has made his name with an arresting sequence of works which honor his multiple homelands; *Yiddishbuk,* for string quartet, combines avant-garde techniques with Hebraic motifs; the *St. Mark Passion* mobilizes an army of Latin-American styles; the song cycle *Ayre* weaves together Sephardic, Spanish, and Arabic melodies. *Ainadamar* is properly saturated in Spanish music, particularly Lorca's beloved flamenco, but rival influences are felt throughout, just as Christian, Jewish, and Muslim traditions once mingled on the Iberian peninsula.

The most striking aspect of Golijov's work is not what he assimilates but how he does it. Early in the 20th century, the likes of Falla, Janáček, Bartók, Stravinsky, and Villa-Lobos infused their music with folk material, bending their notation to make room for informal expression. Golijov goes a step further; he routinely collaborates with folk and popular musicians, leaving room for improvisation in his scores, and he seeks out classical performers who are willing to roughen up their conservatory-trained techniques. His work hovers on the border between notated and oral traditions. It remains, however, a fiercely personal vision, the outward echoing of a solitary voice.

Ainadamar was given its premiere at the Tanglewood Music Festival in the summer of 2003. The score was bewitching throughout, but the dramatic effect was at times diffuse. Subsequently, Golijov worked with his librettist, the playwright David Henry Hwang, to make extensive revisions. Peter Sellars, who directed *Ainadamar* at the Santa Fe Opera in 2005, had a decisive impact on the final version. Most of the original score was retained, but the narrative was tightened. Before, Xirgu shared the stage with a younger version of herself; now she converses with her student Nuria, who resolves to carry on her work. Also, there is a new sequence in which Margarita tries to persuade Lorca to go with her to Cuba. Lorca's refusal is the turning point of the piece; he knowingly seals his doom. In the process of revision, a dream-like, meditative piece took on political bite and fervor, as befits a Sellars production.

The opera begins with taped sounds of gurgling water, evoking Ainadamar. These give way to galloping hoofbeats, which recall the horse flight of the bride and her lover in Lorca's *Blood Wedding.* The trumpet plays a rising, trembling figure, which Sellars calls the "call of wounded freedom." Then, percussionists pick up the beat, a chorus of six girls cry out the ballad from *Mariana Pineda,* Xirgu enters on a long held note (D natural against B-flat minor), and a flamenco fury unfolds. Then, as Xirgu's mind drifts back to the opening night of the play, the orchestra falls into a languid rumba rhythm, and time suspends. Lorca, sung by a mezzo-soprano, is given

stately, ornate music, reaching back to bel canto and the Baroque. The trance-like atmosphere is shattered by a thrilling, terrifying sound—Ruiz Alonso, the man who ordered Lorca's death, crying "Give him up!" *(Muerte a Caballo),* in florid flamenco style. The great irony of *Ainadamar* is that the villain of the piece is the one most steeped in "deep song."

The central sequence, devoted to Lorca's arrest and death, begins with a frenzied, dissonant reprise of Mariana's ballad. Xirgu's attempt to save Lorca takes the form of a lurid musical tourist brochure for Cuba, replete with mention of "naked black angels" and the "agony of an impossible sex" (Lorca was homosexual). Over slashing strings, Lorca announces his intention to "stay among the dead, singing my immense song." After Ruiz Alonso resumes his fatal cantillation, Lorca goes to his death in muted, rapt tones. Golijov incorporates, to heart-stopping effect, his 2001 piece *K'in Sventa Ch'ul Me'tik Kwadulupe;* over a recording of indigenous Mexicans chanting to the Virgin of Guadalupe, strings and marimbas play a broken chorale, and the Falange's victims protest their innocence. The famous poet disappears into the anonymous crowd of the doomed. A brutal electronic fugue of repeating gunshots describes the murder itself.

At the start of the final section, despair hangs heavy, and the energy of the ballad seems spent. But when Lorca rematerializes to absolve Xirgu, there is a telling harmonic change. Whenever Ruiz Alonzo enters in prior scenes, the bass line chillingly slips down from D to C sharp. Now, the assassin is undercut; the bass slides down to C, and over this pedal-tone the final episodes unfold. There are two great swells for orchestra, describing the delirium of sunset and the ragged march of liberty. The lead voices intertwine in ethereal trios. At the end, the chief motifs of the opera recur, floating in from another world: Mariana's crying ballad, the chords of Granada's weeping stones, the trumpet's wounded fanfare. Golijov strikes his point of common longing and perfect passion.

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Danish-born coach and accompanist **Mikael Eliasen** (Artistic Director, Vocal Studies and the Curtis Opera Theatre) received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude-Yarnell. He has recorded for CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliasen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague, and the young artist's program at the Metropolitan Opera (New York City). He is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam), and Pittsburgh Opera Studio. He teaches at Chautauqua's Voice Program, for the Santa Fe Opera's young artist program, and in Italy. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994.

Ralph Batman (Managing Director, Vocal Studies and the Curtis Opera Theatre) joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. Mr. Batman's design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.

David Zinn (scenic designer) has designed sets and/or costumes for the Curtis Opera Theatre productions of *Albert Herring, The Magic Flute, Miss Julie, Alcina,*

L'incoronazione di Poppea, and *The Consul.* Additional opera credits include sets and costumes for *Orlando, Flavio,* and *La donna del lago* (New York City Opera); *The Cunning Little Vixen* (Lyric Opera of Chicago and Houston Grand Opera); *Don Giovanni* and *La clemenza di Tito* (Santa Fe Opera); and *Semele* (Arizona Opera), as well as costumes for *The Greater Good* (Glimmerglass Opera). Mr. Zinn's New York theater credits include costumes for the Broadway production of *Xanadu* and, Off Broadway, sets and costumes for *The Four of Us* (Manhattan Theatre Club) and set for *Paradise Park* (Signature Theatre Company) and *The Sound and the Fury* (New York Theatre Workshop). He has also worked with Second Stage, Theater for a New Audience, MCC Theater, Atlantic Theater Company, and Target Margin Theater (Obie Award), and numerous regional theatre companies.

Richard St. Clair (costume designer) has designed costumes for several productions by the Curtis Opera Theatre, most recently *Albert Herring.* Other productions include *Postcard from Morocco, Il barbiere di Siviglia, Xerxes,* and *Semele.* Forthcoming projects include *Norma* at the Opera Company of Philadelphia and *Our Town* for the Arden Theatre Company. Mr. St. Clair is resident costume designer for the Opera Company of Philadelphia, for whom he has designed *Death in Venice, Fidelio, Die Zauberflöte, Salome,* and several productions of *La Bohème.*

Mark Barton's (lighting designer) Curtis Opera Theatre credits include: *The Magic Flute, Albert Herring, L'Ormindo* (subsequently at Pittsburgh Opera), *Postcard from Morocco,* and *La Voix humaine.* Off Broadway, he has designed *Paradise Park, All The Wrong Reasons, No Child ... , Five Course Love, Thom Pain (based on nothing),* and *Valparaiso.* Other recent New York credits include Young Jean Lee's *Church,* Lisa D'Amour's *BirdEye BluePrint,* and *The Tristan Project* at Lincoln Center. He has designed productions of Elevator Repair Service's *Gatz* in Brussels, Amsterdam, Zurich, Minneapolis, Oslo, Vienna, Lisbon, Philadelphia, Seattle, and Portland, and numerous productions with such other New York City companies as New York Theatre Workshop, Target Margin, Salt Theater, New Georges, Clubbed Thumb, PS122, HERE, Epic Theater Center, Edge Theater Company, and the Talking Band. Mr. Barton has also designed for regional theater and is an associate artist of Target Margin and Salt Theater.

Brian Mohr (sound design) is thrilled to join this production of *Ainadamar,* having also designed for the Peter Sellars production with Opera Boston. Mr. Mohr's work has most recently been experienced in his home city of New York with Curtis alumna Leila Josefowicz's performance of John Adams's *Dharma* at Big Sur with the Brooklyn Philharmonic. Other designs include productions of Adams's *Nixon in China* (Cincinnati Opera, Chicago Opera Theater, Portland Opera), *On the Transmigration of Souls* (Atlanta Symphony Orchestra, University of Cincinnati-CCM), and assisting for productions of *Doctor Atomic* (Lyric Opera of Chicago, San Francisco Opera). As one of two live engineers for the Kronos Quartet, Mr. Mohr spends approximately 70 days per year on domestic and international tour. He has created new media work and installations across the country, as well as in the mountains of southern Bulgaria. Mr. Mohr is a graduate of UCLA's School of Theater, Film, Television, and Digital Media.

Jeremy Flower (laptop, sound design and processing) participates in the underground electronic music worlds of Boston and New York City, playing clubs such as Filter 14, Liquids, Galapagos, Sin-e, Middlesex, the Phoenix Landing, and Tonic, as well as countless house parties and after-hours clubs. He has also been heard dropping his laptop drawl with the Atlanta Symphony Orchestra, Jamey Haddad, Mark Dresser, Gustavo Santaolalla, and David Krakauer's Klezmer Madness! in venues such as Carnegie Hall, Disney Hall, Lincoln Center's Rose Theater, the Santa Fe Opera, and Severance Hall alongside renowned soprano Dawn Upshaw. He performs solo as keepalive and is one half of the laptop duo Rainbow Bright with Mike Uzzi, a.k.a. Smartypants (Traum, Zero G).

César Abreu (choreographer), a native of Puerto Rico, dances at the Metropolitan Opera. This season he can be seen in the productions *War and Peace, Un Ballo in Maschera, The First Emperor,* and *La Fille du régiment.* Last summer he danced in the Santa Fe Opera's production of Strauss's *Daphne* and Rameau's *Platée,* directed by Laurent Pelly. In 2005 he played Mungojerrie in the 25th-anniversary national tour of Andrew Lloyd Webber's *Cats.* After

receiving an M.F.A. from New York University's Tisch School of the Arts in 2002, he founded his own company, César Abreu: La Compañia. In New York he has danced for choreographers Ann Reinking, Seán Curran, Kevin Wynn, Gus Solomons Jr., and James Sutton. He is a resident choreographer for the modern dance company Gritty Cherries. In 2000 Mr. Abreu received a B.F.A. in dance education from the University of the Arts.

AMANDA MILLER (hair and makeup) has designed for the Pearl Theatre Company, the Princeton Festival, Lincoln Center Mostly Mozart Festival, Brooklyn Academy of Music, Hangar Theatre, Barrington Stage Company, and Williamstown Theatre Festival, as well as the dance company RETTOCAMME. As a member of Hairstylist and Makeup Artist Union Local #798, she works on a collaborative design team for NBC Studios' *Saturday Night Live*. Ms. Miller also collaborates with wig designers Watson Associates on Broadway productions, including *Wicked, Jersey Boys, The Color Purple,* and *Les Misérables*. She has worked wigs, hair, and makeup for the Metropolitan Opera, Opera Company of Philadelphia, Boston Lyric Opera, and Opera Theatre of Saint Louis and is a consultant for Mannes College the New School for Music's opera program. Ms. Miller received her BFA from the University of Michigan School of Music.

ADAM DEL MONTE (classical guitar), who won first prize at the 1997 Stotsenberg International Classical Guitar Competition, is a dynamic force in both flamenco and classical guitar. He studied in Spain, Israel, and England, and his teachers include his father; such famed Gypsy performers as Pepe Habichuela, Paco Cortez, Niño Miguel, and Gerardo Núñez; and classical guitarists Menashe Baquiche and Gordon Crosskey. As a solo artist and group performer, Mr. del Monte has appeared in major venues in Los Angeles, Madrid, and Granada; the International Guitar Festival in Israel; and the 500th-anniversary Columbus celebrations in Paris and Madrid. Mr. del Monte has also performed with flamenco singer Enrique Morente and the Orquesta Sinfónica de Madrid, as well as with Lole y Manuel. He has recorded *Ainadamar* by Osvaldo Golijov with the Atlanta Symphony Orchestra and performed in the opera at Lincoln Center, London's Barbican Center, Colorado Music Festival in Boulder, and elsewhere.

ROLANDO MORALES-MATOS (percussion) received his B.F.A. in music from Carnegie Mellon University, his M.A. from Duquesne University, and a certificate of professional studies at Temple University. He is a percussionist and assistant conductor with Disney's production of *The Lion King* on Broadway. He performs and records regularly in New York with various Latin jazz groups. He received the 2006 *Drum!* magazine world-beat percussionist of the year award. Mr. Morales-Matos is a member of the Ron Carter Jazz Quartet and the Philadelphia Orchestra Percussion Group. He teaches at The Curtis Institute of Music in Philadelphia and the New School for Jazz and Contemporary Music in New York City.

ANDREW YORK (flamenco guitar) is one of today's most visible and innovative classical guitar composers, winning a Grammy with the Los Angeles Guitar Quartet during their 16-year partnership. Mr. York's discography includes *California Breeze;* three solo CDs for the GSP label; ten CDs with the LAGQ; and inclusion on *Legends of Guitar* (Rhino Records) and numerous other compilations. For the last decade, Mr. York's concert touring has spanned more than 30 countries. In 2006 he performed with the Atlanta Symphony for the Grammy-winning recording of *Ainadamar* by Osvaldo Golijov. As a classical guitarist, Mr. York received a grant from the Del Amo Foundation for study in Spain, and, as a jazz player, he studied with Joe Diorio and Lenny Breau. He received his Master of Music from University of Southern California.

PETER MOMJIAN (Young Lorca) started acting at the age of five as Tiny Tim in Hedgerow Theatre's *Christmas Carol*. He has appeared in numerous Hedgerow and church plays and musicals, including *King Island Christmas* (Eir) and *Once Upon a River* (Lenny Lenape). Mr. Momjian is homeschooled and in the fourth grade.

Production Staff

Musical Preparation: Lisa Keller, Susan Nowicki, Donald St. Pierre
Spanish Diction Coach: Teziana Vieria
Rehearsal Pianists: Lisa Keller, Donald St. Pierre, Bonnie Wagner
Assistant Choreographer: Karen Niceley
Assistant Stage Manager: Melanie Potorski
Assistant to the Sound Designer: Aubrey Grant
Scenery Construction: Proof Productions, Inc.
Resident Wardrobe Supervisor: Tricia Wenglar Rubin
Hair and Makeup: Amanda Miller
Projected Title Operator: Lisa Keller

The Curtis Symphony Orchestra

Violin
Nikki Chooi
Elizabeth Fayette, *Mary Louise Curtis Bok Fellowship*
Zenas Hsu
Susan Jang
Choha Kim
Jeoung-Yin Kim
Barbora Kolářová, *Nina von Maltzahn Fellowship*
Petr Matěják, *Mark & Esther Kramer Fellowship*
Chan Ho Park
Ike See, *Jack Wolgin Fellowship*
Anna Tifu, *Herbert R. & Evelyn Axelrod Fellowship*
Elena Urioste, *J. Oliver Lewis Memorial Fellowship*

Viola
Jin-Sun Hong
Milena Pajaro-van de Stadt, *Guna S. Mundheim Annual Fellowship*
Alexander Michael Petersen, *John S. & James L. Knight Foundation Fellowship*
Hyo Bi Sim
Marina Thibeault
Sang Hyun Mary Yong

Violoncello
Abraham Feder, *Efrem Zimbalist Fellowship*
Natalie Helm, *Christina & Jeffrey Lurie Annual Fellowship*
Jeong Hyoun Lee
Ji-Young Lee
Hiro Matsuo, *William Saputelli Memorial Annual Fellowship*
Sarah Rommel, *Carol Coe Conway Memorial Fellowship*

Double Bass
Joseph Campagna, *Merck Annual Fellowship*
Blake Hinson, *Harry L. & Cecilia F. Slavin Fellowship*
Rex Surany
Derek Zadinsky, *Florence R. Laden Memorial Fellowship*

Flute
Masha Popova, *Alma & Edwin Lakin Annual Fellowship*
Sonora Slocum, *Gerry & Marguerite Lenfest Fellowship*
Bile Zhang, *Julius Baker Fellowship*

Oboe
Michelle Duskey

Clarinet
Ruokai Chen, *Felix Meyer Fellowship*
Johnny Teyssier, *Frank S. Bayley Annual Fellowship*

Bassoon
William Short, *Joseph & Carole Shanis Annual Fellowship*

Horn
Corey Klein, *Edwin B. Garrigues Annual Fellowship*
Adedeji Bailes Ogunfolu, *Bruce Jay Gould, M.D., Annual Fellowship*
Ryan Stewart, *United States Steel Corporation Annual Fellowship*

Trumpet
Matthew Ebisuzaki
Stanford L. Thompson, *William A. Loeb Fellowship*

Trombone
Achilles Liarmakopoulos, *Milton L. Rock Annual Fellowship*

Percussion
Benjamin Folk, *William W. Bernheim Fellowship*
Gabe Globus-Hoenich, *Milton Levy Fellowship*
Rolando Morales-Matos (faculty)
Michael Sparhuber
Mari Yoshinaga

Harp
Madeline Blood

Classical Guitar
Andrew York (guest artist)

Flamenco Guitar
Adam del Monte (guest artist)

Laptop
Jeremy Flower (guest artist)

Additional Curtis Institute of Music Students

Bassoon
Harrison Drake Hollingsworth, *Jill & Sheldon Bonovitz Annual Fellowship*
Matthew McDonald, *Myer & Helen K. Schwartz Annual Fellowship*
Wenmin Zhang, *Horace W. Goldsmith Annual Fellowship*

Clarinet
Kelly Coyle
Yao Guang Zhai, *Horace W. Goldsmith Annual Fellowship*

Composition
Stephen Cabell, *Edwin B. Garrigues Annual Fellowship*
Ke-Chia Chen
Matthew Cmiel, *Edith Evans Braun Fellowship*
Christopher Rogerson, *ASCAP Foundation Annual Fellowship*
Jie Wang
Christopher Weiss, *Jimmy Brent Fellowship*

Conducting
Teddy Abrams, *Michael & Cecilia Iacovella Capuzzi Memorial Fellowship*
Joshua Gersen, *John N. Park Annual Fellowship*
Daniel Stewart, *David H. Springman Memorial Fellowship*

Double Bass
Alexander Hanna, *James & Cynthia Cook Annual Fellowship*
Paul Kowert, *Philadelphia Orchestra Annual Fellowship*
Nathan Vedal

Flute
Maron Khoury, *Charles M. Kanev Memorial Fellowship*

Harp
Ko-Ni Choi, *Maryjane Mayhew Barton Fellowship*
Carol Angel Lin, *Marilyn Costello Memorial Fellowship*
Coline-Marie Orliac, *L. Daniel Dannenbaum Fellowship*

Horn
Rebekah Daley, *Susan and Frank Mechura Annual Fellowship*
Courtney Prizrenac, *Huldah Bender Kerner, M.D., Fellowship*

Celesta
Kuok-man Lio, *Albert M. Greenfield Fellowship*

Oboe
Andrew Helmsworth#, *Grace Sherman Fellowship*
Adam M. Kiswardy
Korey Marshall, *Gephart Family Fellowship*
Timothy Sawyier, *Anderson & Daria Pew Fellowship*

Organ
Nathan Laube, *Dr. Mi-Wha Lee Fellowship*
Stephanie Liem, *Mrs. Cary William Bok Fellowship*
Daniel Razionale, *Cyrus H. K. Curtis Fellowship*
Joshua Stafford, *Edwin B. Garrigues Annual Fellowship*

Piano
Yen Yu Chen, *Suzanne Roberts Cultural Development Fund Annual Fellowship*
Christopher Falzone, *David H. Springman Memorial Fellowship*
Ruoyu Huang, *Martin & Sarah Taylor Fellowship*
Shih-Wei Huang, *Roy Pressman Annual Fellowship*
Ran Jia, *Wike Family Fellowship*
Kyu Yeon Kim, *Anderson & Daria Pew Fellowship*
Kuok-Wai Lio, *Richard A. & Mary K. Doran Fellowship*
Pallavi Mahidhara, *Shaun F. O'Malley Fellowship*
Christina Naughton, *Hirsig Family Fellowship*
Michelle Naughton, *Bernard M. Guth Fellowship*
Roman Rabinovich, *Ralph Berkowitz Fellowship*
Jiayi Sun, *Gay Elliot Scott Fellowship*
Yekwon Sunwoo, *Robert Ehrman Fellowship*
Andrew Tyson, *Edna Harkness Fellowship*
Yuja Wang, *Gerry & Marguerite Lenfest Fellowship*
Chenyang Xu, *Yvonne K. Druian Fellowship*
Kwan Kyu Yi, *Lester Henry Grundy Fellowship*
Haochen Zhang, *Harold & Helene Schonberg Fellowship*

Timpani and Percussion
Patricia Franceschy, *Marianne W. & Randall L. Tobias Annual Fellowship*

Trombone
Samuel Schlosser
Ryan Seay
Chris Guilfoyle, Bass Trombone, *Crown Holdings, Inc., Annual Fellowship*

Trumpet

Matthew Neal Kitzen-Abelson, *Harry & Jeanette Yanoff Annual Fellowship*
Rachel Serber, *Philadelphia Orchestra Annual Fellowship*
Christopher Stingle, *Bok Foundation Fellowship*

Viola

Rose Armbrust, *James & Betty Matarese Annual Fellowship*
Philip Kramp, *Ruth & Eugene Helmer Fellowship*
Hanna Lee, *Jean J. Sterne Fellowship*
Vicki Powell, *Shaun F. O'Malley Fellowship*
Minkyung Sung, *Horace W. Goldsmith Annual Fellowship*

Violin

Dayna Kristie Anderson, *Edna Harkness Fellowship*
Elizabeth Basoff-Darskaia, *Nina & Billy Albert Annual Fellowship*
Benjamin Beilman, *William H. Roberts Annual Fellowship*
Maia Cabeza, *Dr. Samuel R. & Mrs. Beatrice S. Rossman Fellowship*
Ray Chen, *Julius Baer Investment Management Annual Fellowship*
Hannah Choi, *Jean J. Sterne Fellowship*
Hyo Rim Han, *Huldah Bender Kerner, M.D., Fellowship*
Bella Hristova, *Milka Violin Artist Fellowship*
Hwi-Eun Kim
Sylvia Kim, *Carol K. Gerstley Annual Fellowship*
Bryan A. Lee, *Susan & Edward Montgomery Annual Fellowship*
Yiying Julia Li, *Barbara & Hratch Kasparian Annual Fellowship*
Joel Link, *Milka Violin Artist Fellowship*
Erin Schreiber, *Jeannette Epstein Fellowship*
Brittany Sklar, *Emily W. Sunstein Annual Fellowship*
Malwina Sosnowski, *John N. Park Annual Fellowship*
Ji-Won Song
Josef Špaček, *Herbert R. & Evelyn Axelrod Fellowship*
Danbi Um, *Walter & Leonore Annenberg Fellowship*
Xiao Wang, *Mark & Esther Kramer Fellowship*
Tien-Hsin "Cindy" Wu, *Horace W. Goldsmith Annual Fellowship*
Shanshan Yao, *John J. Medveckis Annual Fellowship*
Quan Yuan, *Abigail Rebecca Zubrow Cohen Memorial Fellowship*

Violoncello

Hyun-Jung Ban#, *Sueyun & Gene Locks Fellowship*
Bronwyn Banerdt, *Edwin B. Garrigues Annual Fellowship*
Summer Hu, *Gie & Lisa Liem Annual Fellowship*
Camden Shaw, *Joseph Druian Fellowship*
Brook Speltz, *Louisa Knapp Curtis Fellowship*
Yu-Wen Wang, *Jacqueline du Pré Memorial Fellowship*

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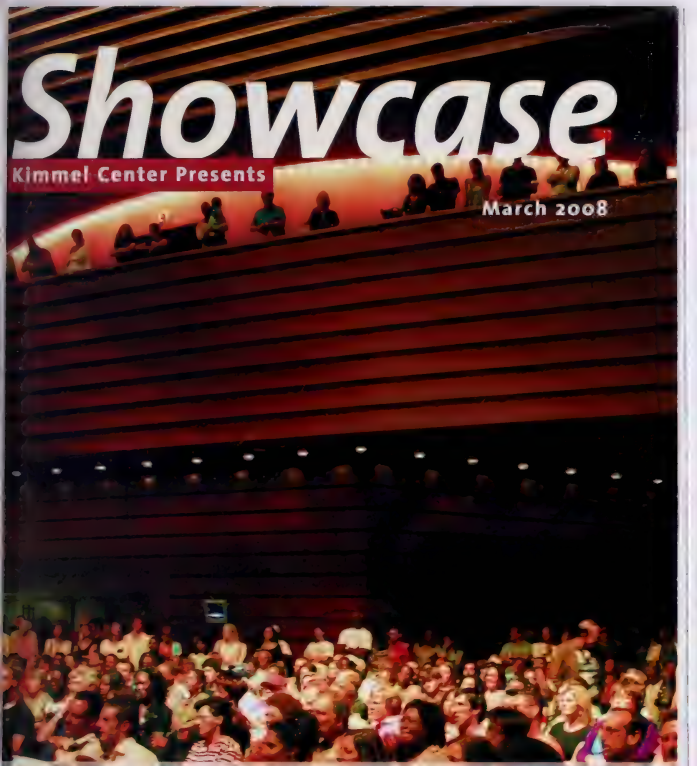
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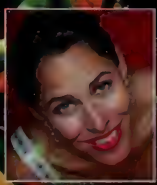


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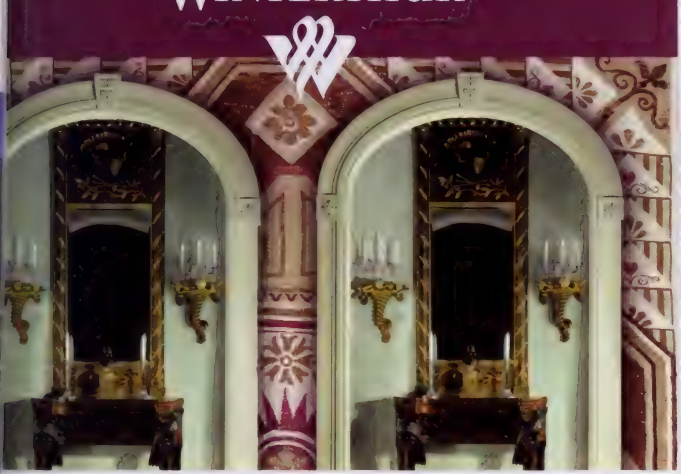
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On the cover: Audience in Commonwealth Plaza during Summer Solstice 2007. Photo by Evelyn Taylor.
Insets left to right: Lang Lang, photo by Felix Broede/DG; Richard Bona, China Forbes of Pink Martini, photo by Sherri Diteman.

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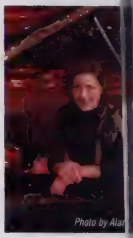
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KIMMEL CENTER PRESENTS

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PERELMAN THEATER
SATURDAY, MARCH 1
7:30 PM

MELLON JAZZ UP CLOSE: AFRICA

RICHARD BONA BAND
WITH SPECIAL GUEST LIONEL LOUEKE

TAYLOR HASKINS, TRUMPET
ADAM STOLER, GUITAR
ETIENNE STADWIJK, KEYBOARDS
RICHARD BONA, BASS/VOCALS
SAMUEL TORRES, PERCUSSION
ERNESTO SIMPSON, DRUMS

LIONEL LOUEKE, GUITAR

Tonight we take our journey full circle by experiencing the influence jazz has had on one of the continents that gave the genre its foundation, Africa. Both, Cameroon native Richard Bona and Benin native Lionel Loueke began their careers playing the percussion instruments and improvised rhythms that were fundamental in the origins of jazz. They went on to study around the world, fusing the organic sounds of their West African homes with the modern-day sounds of the genre. Get ready as Jazz Goes Global with two of the most prominent international musicians today.

—Danilo Pérez, Artistic Advisor, Mellon Jazz Up Close

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About the Artists

If **Richard Bona** could create the soundtrack to his dreams, it would sound a lot like his latest self-produced, Grammy®-nominated album, *Tiki*. Unequivocally in line with the aesthetics and spirituality of its three predecessors, *Tiki* explores every dimension of Bona's exceptional talents, while also displaying a new maturity.

Bona's first three albums—*Scenes from My Life, Reverence* and *Munia*—allowed listeners to discover a wonderful storyteller, whose spellbinding vocals smoothly wrapped around his unique musical arrangements. His flowing style blends a horde of influences, including jazz, bossa nova, pop, afro-beat, traditional song and funk. This unique combination has given Bona's music a new dimension, one that is unexplored yet genuinely universal.

From the moment of Bona's birth, music has been the center of his world. The grandson of a famous percussionist and singer, Bona was born in 1967 in Minta, a village in central Cameroon. Perched on the plateau of Adamaoua, Minta lies between the small shrubs of the Savannah and the virgin forest. Beginning with the music his mother and four sisters sang in church every Sunday, Bona gained an early passion for sounds and harmony. He joined the choir at age five, and soon Bona's family realized they had a musical prodigy among them. Richard has a highly unusual gift—he only has to look intently at someone playing, and he can learn the instrument. Not blessed with traditional instruments, Bona found creative ways of making instruments for himself, including reed flutes, a large balafon, wooden percussion instruments and a 12-string guitar.

Rehearsing for eight to 12 hours per day, Bona honed his skills. He performed as a singer and a multi-instrumentalist in a range of religious ceremonies, and he became known beyond his village for his musical virtuosity.

At age 11, Bona went with his father to Douala, sea-port city with nearly two million residents. Bona quickly found his first job, as a guitarist with a dance group. In 1980, the French owner of a local club gave him the task of setting up a small, jazz-inspired group. Meanwhile, he entrusted Bona with a collection of some 500 vinyl albums. Through these albums, Bona discovered the essence of jazz—the freedom, complexity and virtuosity of the music invented by the American descendants of his forebears.

"That's how I came across the Jaco Pastorius album, the first one, the one with his name on it (*Jaco Pastorius,* Columbia, 1976), and I never looked back," Bona says. "When I started listening to it, I wondered for a moment if I'd got the speed wrong—I thought I was playing it at 45 rpm instead, and I even took a look. Before Jaco, I'd never thought of playing bass."

Cleary, the influence was strong enough to hold. Years later, *Billboard* magazine said of Bona, "Richard Bona is the hottest electric bass player since Jaco Pastorius—and the first since that past master with the potential for solo stardom."

In 1989, when Bona was 22, he left Africa for Paris, where he played with Didier Lockwood, Marc Fosset and André Ceccarelli and took part in studio sessions with leading musicians such as Manu

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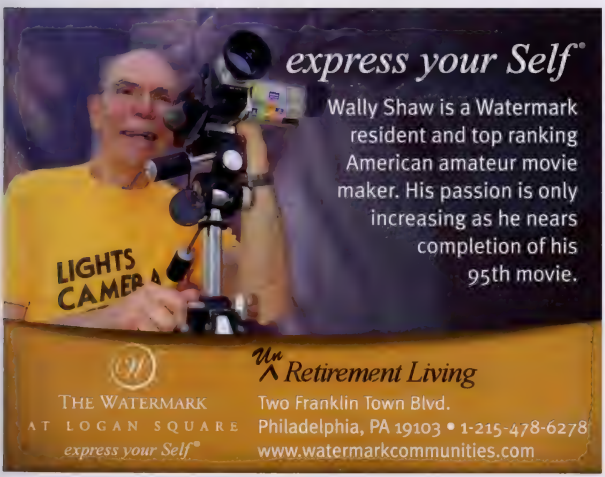
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Dibango, Salif Keita and Joe Zawinul. In 1995, he hooked up with Zawinul again, and he was invited to accompany Zawinul on a world tour.

Bona's talents continue to gain notice in the world music community as a solo artist and a session player. The list of musicians who have played with Bona looks like the roster from the musicians' hall of fame. In addition to those already mentioned, Bona has performed with Michael Brecker, Paul Simon, Chaka Khan, Tito Puente, Eddie Palmieri, Chucho Valdés, Mike Stern, Larry Coryell, Steve Gadd, Joni Mitchell, Harry Connick Jr., Herbie Hancock, Billy Cobham, Queen Latifah, Jacky Terrasson, Bobby McFerrin, Chick Corea, and George Benson. Bona also joined forces with Zawinul again in 1998, when he sang and played bass and percussion on Zawinul's world tour; and last year, when Bona played the same role on Zawinul's album, *Faces & Places*.

Throughout his amazing musical journey, Bona has absorbed the spirit and the rhythms of the places he has visited. Fortunately for the listener, Bona has the talent to blend these discoveries into a musical masterpiece. Music lovers wishing to discover the world do not need to purchase a plane ticket, surf the Internet, or even watch an international newscast. All they need is a copy of *Tiki*, and Bona will be their musical tour guide on a visit to the corners of the globe, to explore the people and the soul of many nations.

Karibu, the stunning major label debut from guitarist and vocalist **Lionel Loueke**, takes its title from a Swahili word meaning "welcome." It's clear from the opening sounds of "Karibu"—an odd-metered guitar groove that Loueke sings in unison while simultaneously providing clicking mouth percussion and layering on syncopated guitar chords—that this is an artist uninterested in retreading the ground of where jazz has been. Loueke has used the many remarkable musical experiences of his 34 years to create his own unique sound as a guitarist, composer, and bandleader. His journey has taken him through hardship, across three continents, and brought him under the mentorship of music legends.



About the Artists

Loueke's story begins in Benin, a small country in West Africa, where he was born to parents that he describes as "intellectual," adding that "music was part of everyday life, but not in the family." Fortunately an older brother played guitar and was part of a band that played Afro-Pop music in the style of Fela Kuti and King Sunny Ade. "I remember when I was 11 or 12 I was going to see my brother perform. I would be listening from 10 p.m. to 3 a.m. in the morning, just looking at him playing, listening to the music."

Finally when Loueke was 17 years old, his brother let him pick up his guitar, and he quickly realized that he had a great facility for the instrument. Besides the Afro-Pop music that he heard his brother performing, Loueke also began to be enamored with the traditional African music of Benin, as well as Nigeria, Congo, Zaire, Mali, and Senegal. However, it was an encounter with jazz music that would set Loueke on a different course. A friend of his brother's came to visit from Paris, bringing with him a CD of guitarist George Benson. "I listened to that and it was unreal for me. I had to transcribe every single line trying to play like him. Then I tried to check out what happened before him, Wes Montgomery, Joe Pass."

Loueke finally decided to pursue music more seriously and left Benin to attend the National Institute of Art in the Ivory Coast. Short of money, Loueke stumbled fortuitously into his first professional gig. He explains: "I was a student, and I couldn't pay my rent so they kicked me out, and I needed to get a gig so bad. So there was a club, and I tried so many times to get a gig there. So one night I just went to the club because I was desperate. I didn't have anything. I needed money to survive. The band took a break, during the break I went on stage, I picked up the guy's guitar and I start playing. They came to me and tried to grab back the instrument. And the manager said 'No, let him play.' So after I played the manager said 'Man, you want a gig?!' [laughs] That was my first gig, and I carried that gig for two years!"

In 1994, Loueke left Africa and moved to Paris to pursue Jazz studies, enrolling at the American School of Modern Music, a small conservatory run by several alumni of the Berklee College of Music in Boston. After graduation, Loueke was awarded a scholarship to attend Berklee, and so he left Paris and moved to the U.S. It was at Berklee that he first met Massimo Biolcati and Ferenc Nemeth, the musicians who would become his core band.

After graduating from Berklee, Loueke was accepted to the Thelonious Monk Institute of Jazz in Los Angeles along with Biolcati and Nemeth. The Monk Institute is a selective program that allows students to study and perform with some of the finest jazz musicians in the world, including three legends who would nurture Loueke's burgeoning talent and become his greatest mentors: Herbie Hancock, Wayne Shorter and Terence Blanchard.

Before even graduating from the Monk Institute, Loueke began touring in Blanchard's sextet, a highly-creative band that recorded two albums (*Bounce* and *Flow*) and allowed Loueke to begin expressing his own voice as a soloist and composer. Since leaving Blanchard's band he has been hired by Hancock and become a prominent member of the pianist's current quartet, touring extensively and recording on Hancock's Grammy®-winning album, *River: The Joni Letters*. Loueke has also recorded two albums under his name for independent labels, *In A Trance* and *Virgin Forest*, as well as the collective Gilfema with Biolcati and Nemeth.

In a review of Loueke's solo performance at the 2007 Bonnaroo Music and Arts Festival's Somethin' Else Jazz Club, Jon Pareles of the *New York Times* described his singular sound:

> Mr. Loueke is a gentle virtuoso. As a singer, he has a husky, sincere baritone and a melting falsetto that he uses to scat-sing along with his guitar solos. He's also a full-fledged jazz guitarist, and he uses both electronics-guitar synthesizer, looping devices and African roots. In one piece, unassisted by any technology beyond microphone and amplifier, he sang, made percussive tongue clicks and played syncopated guitar chords and leads. He multiplied himself, one way or another, in nearly every song.

Whether leading his own ensembles or touring with jazz masters (Wayne Shorter, Roy

Haynes and the late Steve Lacy), Panamanian pianist and composer **Danilo Pérez** is making a fresh imprint on contemporary music, guided, as always, by his love for jazz.

He has led his own groups since the early '90s, and as bandleader, he has earned three Grammy® nominations for his recordings. *Motherland,* was nominated for two Grammy® awards for Best Latin Jazz Album, and also garnered his third win for "Best Jazz Album" from the prestigious Boston Music Awards. *Motherland* was named among the best albums of the year by such publications as the *New York Times, Los Angeles Times, Chicago Tribune, San Diego Tribune, Billboard* and *JazzTimes*. In 2002, he received a nomination from the Jazz Journalists Association for Pianist of the Year.

Born in Panama in 1966, Danilo started his musical studies at just three years of age with his father, a bandleader and singer. By age ten, he was studying at the National Conservatory in Panama. After receiving his bachelor's degree in electronics, he moved to the U.S. to enroll at Indiana University of Pennsylvania and, after changing his major to music, transferred to Berklee College of Music. While completing his studies, he performed with Jon Hendricks, Terence Blanchard, Claudio Roditi and Paquito D'Rivera, and produced the critically acclaimed *Reunion* album featuring D'Rivera and Arturo Sandoval: in 1994, Danilo also appeared on Sandoval's Grammy®-winning album, *Danzon*.

Danilo first attracted the spotlight as the youngest member of Dizzy Gillespie's United Nations Orchestra. This pivotal tenure solidified his command of the post-bop Latin style and brought him to the forefront on Gillespie's Grammy® award-winning recording, *Live At The Royal Festival Hall,* an appearance at the Kennedy Center and worldwide touring.

In 1993, Danilo turned his focus to his own ensembles and recording projects—*Danilo Pérez* and *The Journey*. In 1995, Pérez became the first Latin member of Wynton Marsalis' band, and the first jazz musician to perform with the Panamanian Symphony Orchestra. He also released two recordings—*PanaMonk* and *Central Avenue*—and won his first Grammy® nomination for Best Jazz Album for the latter.

Danilo Pérez also is part of the Wayne Shorter Quartet, which won a Grammy® in 2006 for their album *Beyond The Sound Barrier*. He is featured on Shorter's *Alegria* and *Footprints Live!* Shorter invited Danilo to join his first all-acoustic group after hearing him play. Favorably compared to the '60s Miles Davis group that featured Shorter, the new quartet displays a remarkable freedom.

Currently, Perez serves as the Ambassador of Goodwill for UNICEF, Cultural Ambassador from his native country of Panama, President and Founder of the Panama Jazz Festival, Artistic Advisor of the Mellon Jazz Up Close series at the Kimmel Center and faculty of New England Conservatory and Berklee College of Music in Boston.

Richard Bona and Lionel Loueke are making their Kimmel Center debuts this evening. Danilo Pérez last performed at the Kimmel Center in April 2007. He will return later this month with the Wayne Shorter Quartet.





KIMMEL CENTER PRESENTS

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VERIZON HALL
TUESDAY, MARCH 4
8 PM

WORLD & POP

PINK MARTINI

CHINA FORBES, VOCALS
THOMAS M. LAUDERDALE, PIANO
GAVIN BONDY, TRUMPET
ROBERT TAYLOR, TROMBONE
PALOMA GRIFFIN, VIOLIN
NICHOLAS CROSA, VIOLIN
PANSY CHANG, CELLO
MAUREEN LOVE, HARP
PHIL BAKER, UPRIGHT BASS
DAN FAEHNLE, GUITAR
TIMOTHY NISHIMOTO, VOCALS & PERCUSSION
BRIAN DAVIS, CONGAS & PERCUSSION
DEREK RIETH, BONGOS & PERCUSSION
MARTIN ZARZAR, DRUMS & PERCUSSION

There will no intermission during this evening's performance.

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"Pink Martini is like a romantic Hollywood musical of the 1940s or 50s—but with a global perspective which is modern," says founder and artistic director Thomas M. Lauderdale. "We bring melodies and rhythms from different parts of the world together to create something which is new and beautiful."

The Portland, Oregon-based "little orchestra" was founded in 1994 by Lauderdale, a Harvard graduate and classically trained pianist, to play political fundraisers for progressive causes such as civil rights, the environment, affordable housing and public broadcasting. In the years following Pink Martini grew from four musicians to its current 13, and has gone on to perform its multilingual repertoire on concert stages and with symphony orchestras throughout Europe, Asia, Greece, Turkey, Lebanon, Canada and the U.S.

Lauderdale met China Forbes, Pink Martini's "diva next door" lead vocalist, when the pair was at Harvard. He was studying history and literature while she was studying painting, English literature and theater. Late into the night in their college dormitory on the Harvard campus, Forbes would sing Verdi and Puccini arias while Lauderdale accompanied her on piano, and their creative collaboration blossomed. Three years later, Lauderdale called Forbes who was living in New York City, where she'd been writing songs and playing guitar in her own folk-rock project, and asked her to join Pink Martini. They began to write music and lyrics together for the band, and their first song "Sympathique," or "Je ne veux pas travailler" (I don't want to work) became a huge hit in France.

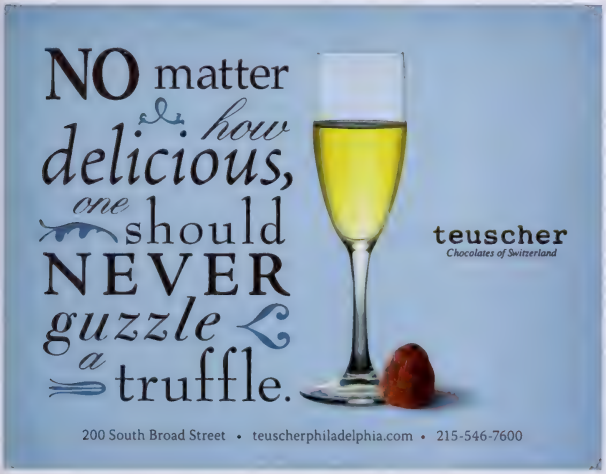
The ensemble made its European debut at the Cannes Film Festival and its orchestral debut with the Oregon Symphony in 1998 under the direction of Norman Leyden. Pink Martini has since performed with symphony orchestras across the country including four nights with the Boston Pops in 2005, multiple concerts with the Hollywood Bowl Orchestra in 2000, two nights with the Los Angeles Philharmonic on a co-bill with Sergio Mendes in 2002 and two nights headlining with the Los Angeles Philharmonic in 2005. Other prestigious appearances include the grand opening of the Los Angeles Philharmonic's new Frank Gehry designed Walt Disney

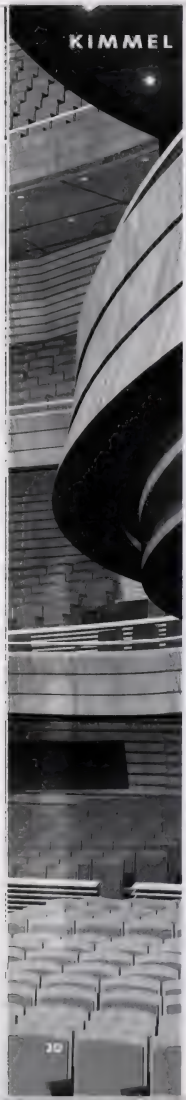
Concert Hall, with return sold-out engagements for New Year's Eve 2003 and 2004; the opening party of the New York Museum of Modern Art, the Kennedy Center and the William Morris Agency's 100th birthday celebration with soul legend, Al Green.

Pink Martini's debut album, *Sympathique,* was released independently in 1997 and quickly became an international phenomenon, garnering the group nominations for "Song of the Year" and "Best New Artist" in France's Victoires de la Musique Awards. Seven long years later the follow-up, "Hang on Little Tomato," was released and climbed to number one on Amazon.com's bestsellers list.

The Music: "Both China Forbes and I come from multicultural families," says founder and pianist Thomas M. Lauderdale, "and all of us in the band have studied different languages and music from different parts of the world. So inevitably, because everyone in the band contributes in the writing and arranging of songs, the repertoire is wildly diverse. At one moment, you feel like you're in the middle of a samba parade in Rio de Janeiro, and in the next moment, you are suddenly in a French music hall of the 1930s or in a palazzo in Napoli. It's like an urban musical travelogue." "We're very much an American band, but we spend a lot of time abroad, in Europe, in Turkey, in Lebanon and therefore have the incredible opportunity to represent a different kind of America through our repertoire and our concerts—that is, an America which is the most heterogeneously populated country in the world—comprised of people from every country, every language, every religion." "One of our goals is to make music which has broad appeal to people, no matter who they are or where they come from. We play the same set of music wherever we go, whether it's in a small farming community in Oregon or in France or Turkey or with a symphony orchestra. My hope is that we're creating music which can be turned up or down, and played on almost any occasion, from background music of a love affair to vacuuming around the house," Lauderdale says.

Pink Martini is making their Kimmel Center debut this evening.





Visit http://blog.kimmelcenter.org to read comments about this concert and to post your

Perelman Theater
Friday and Saturday, March 14–15, 7:30 pm
Saturday and Sunday, March 15–16, 2:30 pm

The Curtis Opera Theatre in association with Opera Company of Philadelphia

Ainadamar
("Fountain of Tears")
An Opera in Three Images

Music by **Osvaldo Golijov**
Libretto by **David Henry Hwang**
Translated into Spanish by **Osvaldo Golijov**

Corrado Rovaris, conductor
The Curtis Opera Theatre
The Curtis Symphony Orchestra

Chas Rader-Shieber, stage director
David Zinn, scenic design
Richard St. Clair, costume design
Mark Barton, lighting design
Brian Mohr, sound design
Jeremy Flower, laptop, sound design and processing
César Abreu, choreography
Rolando Morales-Matos, flamenco cajón, percussion
Adam del Monte, guitar
Andrew York, guitar

There is no intermission during the performance.

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This production of *Ainadamar* is made possible by a grant from The Philadelphia Music Project, a program of the Philadelphia Center for Arts and Heritage, funded by The Pew Charitable Trusts and administered by The University of the Arts.

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Cast and Synopsis

March 14 and 15, 7:30 p.m.

Margarita Xirgu	Layla Claire
Federico Garcia Lorca	Katherine Lerner
Nuria	Amanda Majeski
Ruiz Alonso (Arresting officer)	Joshua Stewart
José Tripaldi (Guard)	Evan Hughes
Maestro (A teacher)	Brian Zachary Porter
Torero (A bullfighter)	Jason Coffey
Voices of the Fountain	Michelle Asadourian
	Emilyn Badgley
Chorus	Allison Sanders
	Sarah Shafer
	Karen Jesse
	Marquita Raley
	Ashley Thouret
	Rachael Garcia

March 15 and 16, 2:30 p.m.

Margarita Xirgu	Rinnat Moriah
Federico Garcia Lorca	Tammy Coil
Nuria	Charlotte Dobbs
Ruiz Alonso (Arresting officer)	Joshua Stewart
José Tripaldi (Guard)	Evan Boyer
Maestro (A teacher)	Jason Coffey
Torero (A bullfighter)	Brian Zachary Porter
Voices of the Fountain	Michelle Asadourian
	Emilyn Badgley
Chorus	Allison Sanders
	Sarah Shafer
	Karen Jesse
	Marquita Raley
	Ashley Thouret
	Rachael Garcia

Ainadamar ("Fountain of Tears")
An Opera in Three Images

A theater dressing room; a place of memory and ghosts.

First Image: Mariana

Preparing for a performance, a group of young actresses sings the opening balada of Lorca's play *Mariana Pineda.*

Margarita Xirgu contemplates her many years of playing Lorca's great heroine and sings of the dream of the Spanish Republic.

Her student Nuria encourages Margarita to tell of her first meeting with Lorca.

In a memory, Lorca and Margarita meet at the Bar Albor in Madrid.

There, he tells her of the inspiration for his play: the statue of Mariana Pineda that he saw as a child in Granada. Pineda was killed in 1831 for sewing a revolutionary flag and refusing to reveal the names of the revolutionary leaders.

Margarita understands that the destiny of Lorca and of Pineda are one and the same.

We hear the voice of Ruiz Alonso, the Falangist who arrested and executed Lorca in 1936.

Second Image: Federico

The actresses sing the balada again.

Over state radio, we hear the Falangists vow to exterminate the seeds of the revolution.

Margarita dreams of saving Lorca by taking him with her when her theater company tours Cuba. Lorca decides to stay in Spain to write.

Margarita imagines the arrest of Lorca at the home of the Rosales family.

In Granada, at the Fountain of Tears (Ainadamar), Lorca, a bullfighter, and a teacher are made to confess their sins. They are executed.

Third Image: Margarita

The actresses sing the balada once again. Margarita has trouble preparing for the evening's performance of *Mariana Pineda.* The next generation must take over.

A vision of Lorca appears to Margarita to comfort her.

Margarita dies, her courage and passion taken up by Nuria and the young actresses as they prepare to go onstage.

Margarita sings the final lines of Lorca's *Mariana Pineda,* "I am the fountain from which you drink."

The performance can begin.

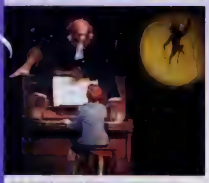
The CURTIS INSTITUTE OF MUSIC (Roberto Diaz, president) is dedicated to training exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. Students at Curtis may pursue a Diploma or a Bachelor of Music degree. Opera students may pursue a Master of Music degree or a Professional Studies Certificate. A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, and Lang Lang. Learn more about Curtis performances, faculty, and admissions at www.curtis.edu.

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Ainadamar represents the first time that the Curtis Opera Theatre has joined with both the Opera Company of Philadelphia and Kimmel Center Presents in presenting opera at the Perelman Theater. Through this endeavor, the accomplished young artists at the Curtis Institute present an important piece of repertoire that is marketed to enthusiastic, opera-loving audiences at both the Opera Company and the Kimmel Center. In March 2009 the same organizations will produce Berg's *Wozzeck.*

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About the Artists

Argentine composer **Osvaldo Golijov** grew up in an Eastern European Jewish household surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new tangos of Astor Piazzolla. Moving to Israel in 1983, he studied with Mark Kopytman at the Jerusalem Rubin Academy and immersed himself in the colliding musical traditions of that city. Mr. Golijov moved to the U.S. in 1986, earning his Ph.D. at the University of Pennsylvania, where he studied with George Crumb, and was a fellow at Tanglewood, studying with Oliver Knussen. He has collaborated with such diverse artists as the St. Lawrence and Kronos quartets; the Romanian Gypsy band Taraf de Haidouks; the legendary Argentine composer, guitarist, and producer Gustavo Santaolalla; and soprano Dawn Upshaw, who created the role of Margarita Xirgu in *Ainadamar*. Mr. Golijov is the recipient of a MacArthur Fellowship, composer-in-residence for the 2007 Mostly Mozart Festival, and co-composer-in-residence at the Chicago Symphony Orchestra for the next two seasons. He is on the faculty of College of the Holy Cross (Worcester, Mass.) and the Boston Conservatory. Future works include an opera commissioned by the Metropolitan Opera.

David Henry Hwang (librettist) has risen to prominence as America's pre-eminent Asian-American playwright. His first play, *FOB* (an acronym for Fresh off the Boat), was produced at the New York Shakespeare Festival where it won an OBIE Award for best new play of the season. Other plays include *Golden Child* (1997 Obie Award and Tony® nomination), *Dance and the Railroad* (1982 Drama Desk Award and Pulitzer Prize nomination), and a reworking of the book for the Rodgers and Hammerstein musical *Flower Drum Song* (2003 Tony® nomination for Best Book for a Musical). He recently opened *Yellow Face* at the Public Theater. In addition to *Ainadamar*, Mr. Hwang has written the libretti for Philip Glass's opera *1000 Airplanes on the Roof; The Silver River* with music by Bright Sheng; Elton John and Tim Rice's *Aida;* and the Disney Broadway musical *Tarzan*. The recipient of numerous grants, including fellowships from the National Endowment for the Arts, and Guggenheim and Rockefeller Foundations, Mr. Hwang sits on the boards of the Dramatists Guild and Young Playwrights, Inc.

Corrado Rovaris (conductor) made his Opera Company of Philadelphia debut in 1999 leading *The Marriage of Figaro* and was appointed as OCP's first music director in 2004. A native of Bergamo, Italy, and a graduate of Milan's Giuseppe Verdi Conservatory, Mr. Rovaris is a frequent guest conductor with Teatro alla Scala, La Fenice, Arena di Verona, and the renowned Rossini Festival in Pesaro. Beyond Italy he enjoys credits with Frankfurt, Cologne, Bilbao, Lyon, Tokyo, and Santa Fe operas. Maestro Rovaris conducts *Norma* with the Opera Company in April and three of next season's OCP productions. *Ainadamar* marks his debut conducting the Curtis Symphony Orchestra.

Chas Rader-Shieber (stage director) began 2007 with a revival of his successful Santa Fe production of *Don Giovanni* for Opera Pacific, *La donna del lago* for the Minnesota Opera, *The Cunning Little Vixen* for Houston Grand Opera, and Bellini's *I Puritani* for Opera Theatre of Saint Louis. In recent seasons he has staged Handel's *Flavio* for New York City Opera, *La clemenza di Tito* for Opéra de Montréal, *Orlando* for Glimmerglass Opera and New York City Opera, *Giulio Cesare* for the Pittsburgh Opera, and *The Cunning Little Vixen* for Lyric Opera Chicago. He has directed Mozart's *Idomeneo, Die Entführung aus dem Serail, Die Zauberflöte, Don Giovanni, Le nozze di Figaro,* and *Così fan tutte,* and Handel's *Giulio Cesare, Semele, Ariodante, Imeneo, Alcina, Xerxes,* and *Partenope,* as well as works of Cavalli, Purcell, Gluck, and Rossini. Mr. Rader-Shieber's work has been seen with the opera companies of Vancouver, Minnesota, Santa Fe, Spoleto USA, and Philadelphia, among others. Forthcoming are new productions of Handel's *Tamerlano* for Washington National Opera, Bolcom's *Wedding* for the Music Academy of the West, and *Die Entführung aus dem Serail* for Lyric Opera of Chicago.

Please see insert for additional production staff biographies.

Evan Boyer (José Tripaldi, March 15 and 16, 2:30 p.m.) is a bass from Louisville, Ky., studying in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for Northwestern University and the Chautauqua Institute; and,

as a soloist, concerts with the Chautauqua Symphony Orchestra, Northwestern Philharmonia, Northwestern Chorale, and Northwestern University's Chapel Choir.

Layla Claire (Margarita Xirgu, March 14 and 15, 7:30 p.m.) is a soprano from Penticton, British Columbia, studying in the opera program with Ruth Falcon, adjunct faculty. Credits include: *Le nozze di Figaro* (Countess), *La rondine* (Yvette), and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; roles for the Tanglewood Music Center and Atelier d'Opéra de l'Université de Montréal; and concerts with Montreal's Leonardo da Vinci Orchestra, Laval Symphony Orchestra, and Montreal Chamber Orchestra.

Tammy Coil (Lorca, March 15 and 16, 2:30 p.m.) is a mezzo-soprano from Centennial, Colo., studying in the opera program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Cherubino), *Postcard from Morocco* (Lady with a Hat Box), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the New Jersey Opera Theater, Chautauqua Institution, Juilliard Opera Center; and, as a soloist, a concert with the New York Philharmonic.

Jason Coffey (Torero, March 14 and 15, 7:30 p.m.; Maestro, March 15 and 16, 2:30 p.m.) is a tenor from Allendale, Mich., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *L'elisir d'amore* (Chorus) and *Le nozze di Figaro* (Don Curzio, Don Basilio) for the Curtis Opera Theatre; roles for Grand Valley State University; and, as a soloist, concerts with the Bel Canto Chorus (Milwaukee) and the Skokie Valley Symphony Orchestra.

Charlotte Dobbs (Nuria, March 15 and 16, 2:30 p.m.) is a soprano from Chester, Vt., studying in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Countess) for the Curtis Opera Theatre; soloist, Nielsen Symphony No. 3 ("Sinfonia espansiva") with the Curtis Symphony Orchestra and Alan Gilbert; and roles for the Juilliard Opera Center, Yale Opera, Chautauqua Institution, and Marlboro Music Festival.

Evan Hughes (José Tripaldi, March 14 and 15, 7:30 p.m.) is a bass-baritone from Santa



Barbara, Calif., studying in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (title role), *Postcard from Morocco* (Man with a Cornet Case), *La rondine* (Périchaud), *The Audition* (ensemble), and *L'Ormindo* (Ariadeno) for the Curtis Opera Theatre; roles for Music Academy of the West, UCLA, Opera Santa Barbara, Interstate Five Productions, and Skagen Festival in Denmark; and recitals in Carnegie Hall for the Marilyn Horne Foundation, in Verizon Hall for a Philadelphia Orchestra postlude, and on the Brownville (Neb.) Concert Series.

Karen Jesse (Chorus) is a soprano from Prairie View, Ill., studying in the opera program with Marlena Kleinman Malas. Credits include: *La Voix humaine, Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *L'Ormindo* (Nerillo), *Albert Herring* (Lady Billows), *Trouble in Tahiti* (Dinah), *Dido and Aeneas* (Second Witch), *Ariadne auf Naxos* (Echo), and *The Magic Flute* (First Lady) for the Curtis Opera Theatre; roles for the Chautauqua Institution and Oberlin Opera Theater; and performances with the Cleveland Orchestra.

Katherine Lerner (Lorca, March 14 and 15, 7:30 p.m.) is a mezzo-soprano from Lloyd Neck, N.Y., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Le nozze di Figaro* (Cherubino), *Rosenkavalier Suite, Postcard from Morocco* (Lady with a Hat Box), *La rondine* (Suzy), *The Audition* (ensemble), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the Opera Theatre of Saint Louis, Oberlin Opera Theater, Teatro Colón, Chautauqua Institution, and Music Academy of the West; and concerts with the Cleveland Orchestra and at the Kennedy Center.

Amanda Majeski (Nuria, March 14 and 15, 7:30 p.m.) is a soprano from Gurnee, Ill., studying in the opera program with Marlena Kleinman Malas. Credits include: *La Voix humaine, Rosenkavalier Suite, Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *The Audition* (ensemble), and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; Rigoletto (Countess Ceprano) for the Opera Company of Philadelphia; and roles for the Opera Theatre of Saint Louis and Northwestern University. Recently she gave a duo-recital at Carnegie Hall for the Marilyn Horne Foundation and received a 2007 Sara Tucker Study Grant from the Richard Tucker Music Foundation.

Rinnat Moriah (Margarita Xirgu, March 15 and 16, 2:30 p.m.) is a soprano from Holon, Israel, studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Rosenkavalier Suite* (Sophie), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover) for the Curtis Opera Theatre; roles for the Chicago Opera Theater, New Jersey Opera Theater, Israel Vocal Arts Institute, and National Opera Center; recitals at the Kennedy Center for the Performing Arts and the Library of Congress, as well as in California with Curtis On Tour; and concerts with the Richmond, New World, Kansas City, and Fort Worth symphonies.

Brian Zachary Porter (Maestro, March 14 and 15, 7:30 p.m.; Torero, March 15 and 16, 2:30 p.m.) is a tenor from Bloomfield Hills, Mich., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *La voix humaine, Postcard from Morocco* (Man with a Paint Box), *La rondine* (Prunier, Gobin), *The Audition* (ensemble), *L'Ormindo* (title role), *Albert Herring* (title role), *Le Rossignol* (Envoyé japonais), *Ariadne auf Naxos* (Scaramuccio), *The Magic Flute* (Monostatos and First Man in Armor), *Alcina* (Oronote), *Così fan tutte* (Ferrando), *The Rape of Lucretia* (Male Chorus), *Separate Tables* (Ensemble), and *Miss Julie* (Young Boy) for the Curtis Opera Theatre; and roles for the Rossini Opera Festival, Aspen Opera Theater Center, Chautauqua Institution, and Juilliard Opera Center.

Marquita Raley (Chorus) is a mezzo-soprano from Washington, D.C., studying in the opera program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Giannetta) and *Le nozze di Figaro* (Marcellina) for the Curtis Opera Theatre; and roles for the Juilliard Opera Center and the Chautauqua Institution.

Allison Sanders (Chorus) is a mezzo-soprano from Memphis, studying in the voice pro-

gram with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Giannetta), *Le nozze di Figaro* (Barbarina), *La rondine* (Bianca), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Dido), and *The Magic Flute* (Papagena) for the Curtis Opera Theatre; roles for the Chautauqua Institution; Centro Studi Lirica in Italy; University of Memphis and Opera Memphis's summer opera camp; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

Sarah Shafer (Chorus) is a soprano from State College, Pa., studying in the voice program with Joan Patenaude-Yarnell. Credits include: *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormindo* (Mirinda) for the Curtis Opera Theatre; scenes at the 2007 Vocal Arts Symposium at Colorado College; a recital at the Church of the Holy Trinity, Rittenhouse Square; an appearance on National Public Radio's From the Top; and concerts with the State College Choral Society.

Joshua Stewart (Ruiz Alonso) is a tenor from New Orleans, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormindo* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; Music Academy of the West; Centro Studi Lirica in Italy; and roles for Intermezzo Young Artist Development Program and New Orleans Center for Creative Arts.

Ashley Thouret (Chorus) is a soprano from Toronto, studying in the voice program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Belinda), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and a concert with the Ocean City Pops Orchestra.

Guest Performers

Armenian-American soprano **Michelle Asadourian** (Voices of the Fountain) has performed leading roles with Center City Opera Theater, Garden State Opera, ConcertOpera Philadelphia, and Lehigh Opera. She created the role of the Intern in the world premiere of Tony Caruso's *Final Broadcast,* whose professional recording secured the National Opera Association's first prize for new opera in 2006. She also performed the role of the Widow in Dominick Argento's *Boar* with Florida State Opera, which was filmed for broadcast on PBS. Ms. Asadourian holds bachelor's degrees in accounting, music, and theater from Lehigh University, and a Master of Music from Florida State University.

Emilyn Badgley (Voices of the Fountain), a student at Conestoga High School, is pleased to be performing with this Curtis Institute production of *Ainadamar*. She studies voice with Misoon Ghim (Opera '95). Ms. Badgley has been involved with Select Choir and school, community, and professional musical productions for several years. She performed with the American Girl Theater Company in New York City from 2006 through 2007 and was awarded first place in the 2007 Tri-County Youth Festival's voice division for her age group.

Rachael Garcia (Chorus) has performed over 35 world premieres since graduating from Curtis in 2003, including works by Jennifer Higdon, Gloria Justen, Michael Udow, Eli Marshall, Richard Belcastro, Delvyn Case, Zhou Tian, Juliette Stango, Luis Prado, Eric Sessler, and others. She founded a new-music course for children and is working on grants for 2009 commissions from Chamber Music Now! and Roberto Sierra. While a Curtis student, Ms. Garcia appeared in *Le nozze di Figaro* (Susanna), *Don Pasquale* (Norina), *Les Mamelles de Tirésias* (Thérèse), and *Les impressions de Pelléas* (Mélisande), among others; was a fellow at Ravinia Chautauqua; and studied with Marlena Kleinman Malas.



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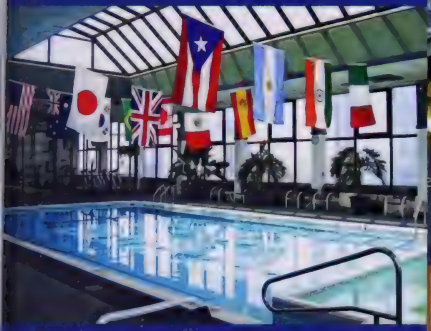
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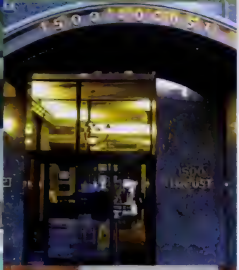
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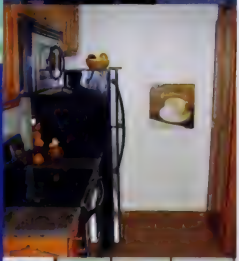
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About the Artists

With a career that spans 44 years and 43 albums, **The Chieftains** are not only Ireland's premier musical ambassadors but also the most enduring and influential creative force in establishing the international appeal of Celtic music.

Paddy Moloney, the group's founder and front man, first brought together a group of local musicians in Dublin in 1962, fashioning an authentic instrumental sound that stood in sharp contrast to the slick commercial output of most Irish music at the time. The group's first four albums, recorded between 1963 and 1974, established their worldwide reputation even as the group continued to perform on a semi-professional basis.

In 1975, The Chieftains recorded the soundtrack to Stanley Kubrick's *Barry Lyndon,* featuring the hit single "Women Of Ireland" and for which they won an Academy Award. Continued extensive touring followed, further establishing them as a major concert attraction and a string of subsequent albums, including such standouts as *Bonaparte's Retreat, Boil The Breakfast Early* and *Chieftains in China,* enhanced their status as Ireland's premier musical export.

In 1988, they joined forces with fellow countryman Van Morrison on *Irish Heartbeat* which began an historic series of collaborations including recordings with James Galway, Jackson Browne, Elvis Costello, The Rolling Stones, Sting, Tom Jones, Sinead O'Connor, Linda Ronstadt, Los Lobos, Ry Cooder and many others. They also continued their acclaimed work in soundtracks, on such films as *Treasure Island, Tristan and Isolde, The Grey Fox* and *Far and Away.*

In 1992, they recorded the double Grammy® winner *Another Country,* with performances by such country and bluegrass stars as Emmylou Harris, Ricky Skaggs, Willie Nelson, Chet Atkins and Don Williams. They returned to Nashville in 2002 for *Down the Old Plank Road,* their Grammy®-nominated 40th career album, featuring such special guests as Vince Gill, Lyle Lovett, Earl Scruggs, Alison Krauss, Martina McBride, and others. *Further Down the Old Plank Road* continued the historic musical and cultural collaboration explored on *Down the Old Plank Road,* with 16 new tracks from an extraordinary array of artists, all backed by the Chieftains and produced by the group's founder Paddy Moloney, along with Jeff White and Steve Buckingham. The album also contains some of the final performances from multi-instrumentalist Derek Bell, a long-standing Chieftains member who passed away in 2002.

The Grammy®-nominated *Live from Dublin: A Tribute to Derek Bell,* released early in 2005, celebrates Bell's life and legacy. Recorded live at Ireland's premiere performing venues, the Gaiety Theater and National Concert Hall, *Live from Dublin* includes a moving medley—"Derek's Tune"—composed by Moloney as a fitting send-off for their friend. The landmark recording is also filled with other selections that exemplify and enhance the group's traditional sound, rounded off through the distinctive artistry of harpist Triona Marshall and pipe virtuoso Carlo Nunez.

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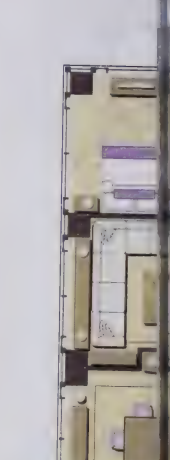
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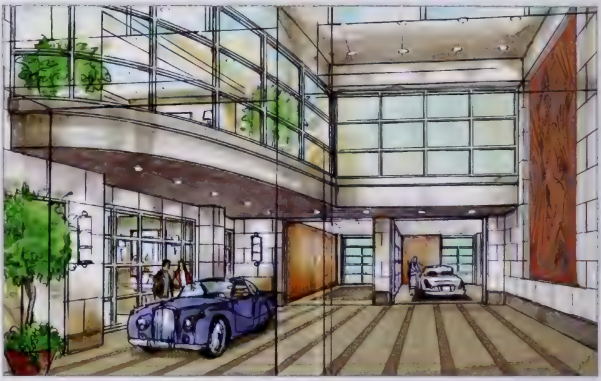
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Their 2006 release, *The Essential Chieftains,* has arrived to critical acclaim and serves as a gathering of the group's greatest and most loved melodies. With classics like "O'Sullivan's March," "Boil the Breakfast Early," and "Santiago de Cuba," it is a collection that rightly honors the band's longevity in the musical world.

Six-time Grammy® winners and 19-time Grammy® nominees, The Chieftains maintain an international touring schedule that has brought them before literally millions of fans on every continent. Their yearly tour schedule has included performances in North America, Europe, and Asia and in 2001 they played a tribute performance for rescue workers at Ground Zero of the World Trade Center.

One of the newer members of the current lineup of The Chieftains, bodhrán player **Kevin Conneff** was enlisted in 1976 to replace Peader Mercier, who retired from the band to spend more time with his family. In addition to playing the bodhrán (a goatskin drum that's played with the hand or a stick to get a certain effect), Conneff also sings.

"Kevin loved singing and listened to songs and ballads when he was younger," says group founder Paddy Moloney. "In fact, he was very upset the day Frank Sinatra died. Before Kevin joined the band we only performed instrumentals in our concerts. But then each show I began to add songs into the set list so Kevin could sing. Of course, that has continued, with many guests also singing in our shows and on our albums."

Born in 1945, Conneff was born in the heart of Dublin in a district known as Liberties. His family loved music, especially by legendary Irish tenor John McCormack and Caruso. As he notes, he wasn't exposed to traditional Irish music in the same way other members of The Chieftains were. He preferred pop music in his early years, but gradually came to appreciate the traditional music of his country. He began singing it and learned how to play the bodhrán.

At one time Conneff and some friends ran the Tradition Club in Dublin where future bandmates Moloney and Seán Keane played. When he was 31, he got the call from the Chieftains and has been a mainstay of the band ever since.

One of the early Chieftains, master fiddler **Seán Keane** joined in 1968, making his band debut at the Edinburgh Festival. His first recording experience with the group was on *The Chieftains 2.*

"Seán comes from a traditional music background," says group founder Paddy Moloney. "Both sides of his family were into Irish music. I met him the first time in the mid '50s in a Dublin club. Seán studied classical music while developing his own style of traditional fiddle playing.

Keane was born in Dublin in 1946 into a musical family. Both of his parents were fiddlers, but he chose to start out on the pipes. At age five, he began exploring the fiddle and was sent to a violin teacher a year later. He was later accepted into the Dublin College of Music to study classical music. But by the time he was in the seventh grade, he abandoned his classical studies and began playing traditional music in pubs and at house parties. At the age of 14, he was in several performing bands and by 16 quit school. A year later Keane entered a fiddle competition and came to the attention of Seán Ó Riada, who invited him to join the Irish band Ceoltóiri Cualann. This not only got him accepted into the Dublin music scene, but also got him acquainted with Moloney who was a member of the band at the time.

The newest member of The Chieftains, flutist **Matt Molloy** joined the group in 1979 as the replacement of Michael Tubridy. His first appearance with the band took place at the Edinburgh Festival as the opening act for Van Morrison. His first recording with The Chieftains was *The Chieftains 9: Boil the Breakfast Early.*

Born in 1947, Molloy came from the western area of Ireland, where, according to Moloney, "the music was kept so much alive as a source of entertainment." He adds, "It took longer for radio and television to make it out there, so people used to go to each other's house and play music. Matt comes from that area that has wonderful music."

A native of county Roscommon, Molloy is widely recognized as the best flute player

in Irish traditional music and was formerly in The Bothy Band and Planxty. He started playing at the age of 12, going on to excel at traditional music festivals where he won numerous competitions. In 1964 at the age of 17, he moved to Dublin where he not only played in clubs but also studied aeronautical engineering. He met Moloney at the Old Sheiling, and soon the two were playing duets around town.

By the '70s, Molloy was working as an airline mechanic and playing music on the side. But when the traditional music scene boomed, he tried his hand on being a professional musician after securing a six-month leave of absence from his company. He never returned. He was a founding member of The Bothy Band, where he became known as Irish music's premier flute player. Shortly after the group broke up in 1979, Molloy joined up with the band Planxty, then was snagged by his old duet partner.

As the man who started it all, **Paddy Moloney**, dubbed the world's most famous uilleann pipes player, has a passion and creative spirit for his music that continues to grow with each successive tour and each new album. His mission is twofold: to keep traditional Irish music alive and to prove how versatile that music can be. Heading the group's exploration of styles that appear to come from all over the globe, Moloney explains that it's actually quite the opposite—such styles have really been inspired by traditional Irish music instead.

"The beginning of all music is folk music," Moloney says. "Even the great masters, somewhere along the line you'll hear some little part of folk music in their compositions."

Moloney's love of folk music stemmed from his early days growing up in Dublin, where he first learned to play the tin whistle at age six. When he was 10-years-old, Moloney took up the uillean pipes, with his first performances taking place on the streets working as a mascot for the marching Ballyfin Pipe Band. He kept at mastering the art of the pipes for years, even as he worked as an accountant before founding The Chieftains. Once the group was born, Moloney took on handling the band's label, Claddagh Records, out of his home.

Though he still plays the tin whistle, Moloney's musical journey has centered around his talent with the pipes, as well as around his compositions and arrangements of material for The Chieftains. Moloney has remained the constant force behind the group's success and legendary status, and is enthusiastic about the future and about their place in the larger musical world.

"We're still unique," says Moloney of the group's staying power. "A lot of bands have come and gone, but we're still here."

Derek Bell (harp, piano, oboe, tiompán), who had been with the band since 1972, passed away in October 2002. The Chieftains will keep Derek's memory with them always.

The Chieftains have performed every year at the Kimmel Center since March 2002.



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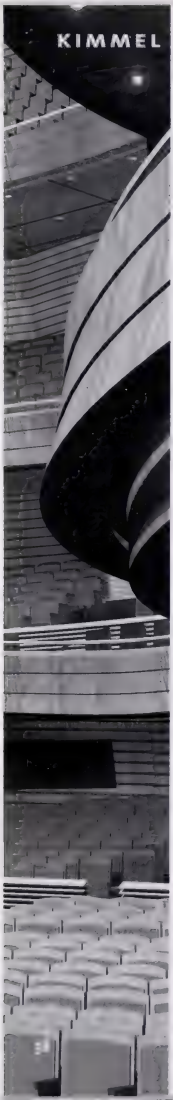
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SCHUBERT
Piano Sonata in A Major, D. 959
- Allegro
- Andantino
- Scherzo: Allegro vivace
- Rondo: Allegretto

–Intermission–

BARTÓK
Piano Sonata, BB 88, Sz. 80
- Allegro moderato
- Sostenuto e pesante
- Allegro molto

DEBUSSY
Selections from Preludes: Books 1 and 2
- Bruyères, Book 2, No. 5
- Feux d'artifice, Book 2, No. 12
- La terrasse des audiences du clair de lune, Book 2, No. 7
- Les collines d'Anacapri, Book 1, No. 5
- La fille aux cheveux de lin, Book 1, No. 8
- La cathédrale engloutie, Book 1, No. 10
- Minstrels, Book 1, No. 12

CHOPIN
Polonaise in A-flat Major, Op. 53, "Heroic"

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FRANZ SCHUBERT
(b. Vienna, 1797; d. Vienna, 1828)
Piano Sonata in A Major, D. 959

Schubert's last three piano sonatas—C minor, A major, and B-flat major—are all dated September 1828, just two months before his tragically early death. From August to October he produced an amazing number of pieces, widely varying in character and containing some of his most beautiful music—not only the Sonatas but the song collection *Schwanengesang,* the incredible C major String Quintet, and *Der Hirt auf dem Felsen.*

Composing piano sonatas in the year after Beethoven's death must have seemed a daunting prospect, but Schubert, while wishing to pay homage, also had new things to say. It was this newness—unexpected developmental passages outside the "development section," turbulent outbursts characteristic of the piano fantasy, unusual harmonic procedures, and sheer length—that slowed their acceptance. Even Schumann, to whom publisher Diabelli dedicated the Sonatas after Schubert's death, strained to sound enthusiastic. Belatedly, at least since the mid-20th century, the three Sonatas have been embraced as monuments of the piano literature.

Outwardly straightforward in form, the opening of the A major Sonata immediately reveals Schubert's developmental urge. The main theme, majestic at first, soon develops its rising thirds and rippling triplets, and leads to several unexpected key changes even before the second theme is introduced. The "development proper" is unusual for its concentration of a tiny phrase from a point near the end of the exposition. Like Beethoven, Schubert infuses his broad coda with yet more development.

The Andantino again relies on a traditional form (three parts, A-B-A), but the tempestuous, declamatory outburst of the middle section is like no other. Schubert's mastery of the lulling effect—short lyrical phrases over gently rocking accompaniment—throws this wild "fantasy" into highest relief.

The waltzing character of the scherzo movement furnishes delightful variety. One senses that Schubert may indeed have been working concurrently on his C major String Quintet when the piano writing in the outer sections sometimes suggests string pizzicato, and in the trio (middle section) when the pianist's right hand carries the chordal theme like the three middle instruments while the left crosses back and forth to exchange "first violin" and "cello" motives.

Schubert borrows the lovely main theme of the finale from the variation movement of his own A minor Sonata, D. 537. He also draws on the finale of Beethoven's G major Sonata, Op. 31, No. 1, for the structure of his sonata-rondo, but with what different and imaginative results! Most striking are the dramatic second episode, the entrance of the recapitulation in an astonishing key, the curiously halting version of the main theme, and the unifying reminder of the Sonata's opening at the very end.

BÉLA BARTÓK
(b. Nagyszentmiklós, Hungary (now Sînnicolau Mare, Romania), 1881; d. New York, 1945)
Piano Sonata, BB 88, Sz. 80

By June 1926 Bartók had not composed anything new for three years except the folk-song settings *Village Scenes*—he even referred to himself as an ex-composer. He realized, however, that with his growing international concert schedule he ought to write a number of new piano works, particularly a piano concerto, but also other works to round out his recital programs. When the classes he taught in Budapest let out in June, he packed his family off to his sister's for a vacation and he began working in solitude. He systematically sketched 20 different movements that he used in four different works: his Piano Sonata, a set of five pieces called *Out of Doors,* the *Nine Little Piano Pieces,* and three of what would be a much larger set called *Mikrokosmos.* After a bit of vacation with his family in July he then turned to his First Piano Concerto. No wonder that 1926 became known as his "piano year."

Armed with these works Bartók began presenting his new style to the world—the Piano Sonata was first heard broadcast by Hungarian Radio on December 3, 1926, followed by a performance in the Great Hall of the Budapest Music Academy on December 8. It is true that these new piano works showed Bartók's trademark rhythmic

energy and they retained some of the dissonant qualities of the works written just after the First World War. Yet his new approach relied more closely on traditional forms and gravitated toward clearer tonal centers.

The Piano Sonata, surprisingly the only one he ever composed, consists of three movements that rely on Classical forms—sonata form in the first, ternary form in the second (with a variation on the opening section preceding the contrasting section), and rondo form in the third. Bartók thought of the Sonata in E major, though clearly its many modal and dissonant features color the tonality in an unusual fashion. The most astonishing facet of the first movement is its rhythmic hammering at a relentless pace—Bartók offers not the slightest nuance in the tempo until the very end where it becomes even faster. Other striking features include the use of tone clusters (playing two or more adjacent notes simultaneously), which Bartók famously and humbly asked American composer Henry Cowell for permission to use in his music following their 1923 meeting. What is remarkable is that Bartók provides each theme with enough contrasting features to delineate the form, but at the same time relates each to something that has come before.

The slow movement unfolds simply, almost starkly, reminding us of the composer's comment to the effect that as he matured he had a greater longing for economy of means to achieve simplicity. Repeated notes also play a great role here, both melodically and in passages that give the impression of an underlying repeating pattern.

Bartók constructed his spirited rondo finale out of a single folklike theme that not only serves as the refrain but generates the three intervening episodes. (At one time the movement was significantly longer, but Bartók removed an episode that became Musettes in *Out of Doors*.) Each of the three episodes imitates one of the folk styles that Bartók so diligently researched: energetic peasant chanting in the first, a peasant flute in the second, and village fiddlers in the third. The virtuoso aspect comes to the fore in this movement with its myriad octaves, quick alternation of hands, and fast leaps from one register to another.



CLAUDE DEBUSSY
(b. St. Germaine-en-Laye, 1862;
d. Paris, 1918)
Selections from Preludes, Books 1 and 2

Debussy composed his first book of twelve piano Preludes in less than two months in 1909–10, and the second book, also containing 12 Preludes, in 1913. The works bear picturesque titles, which Debussy attached only at the end of each piece—perhaps to keep the extramusical ideas from interfering with the music itself, or perhaps because he actually thought up some of the titles after the pieces had been composed. The Preludes are improvisatory in character, short and free in form, and often—like their predecessors by Chopin and even Bach—concentrate on a specific texture or kind of figuration.

Debussy was the first to perform four of them on May 25, 1910, and he recorded five of them shortly thereafter; there is no evidence of a complete performance of either book during his lifetime. Though he carefully organized each book to contain a balanced variety of pieces, a thoughtful key scheme, and a progression of certain moods from beginning to end, he himself preferred that pianists make a selection rather than play an entire book.

Bruyères (Heather) projects a simple, pastoral atmosphere with its diatonic melodies and harmonies; Debussy's fondness for ninth and 13th chords is also apparent. According to pianist Marguerite Long who had studied with Debussy, the composer linked the smells of the sea, which he adored, and the scent of pines and heather *(bruyères)* with this piece.

La terrasse des audiences du clair de lune (The terrace for moonlit audiences) was inspired by a phrase in an article Debussy had read in *Le temps* in 1912 about the coronation of English King George V as emperor of India. The phrase became the piece's title, with Debussy's substitution of *"du"* for *"au."* The composer makes a fleeting allusion to the children's song "Au claire de la lune." His complex textures, however, require consummate pianistic skill.

Les collines d'Anacapri (The Hills of Anacapri), exuding happiness and sunshine, portrays a scene from the hills of Anacapri, a small town on the island of Capri in the Bay of Naples. Using mostly diatonic material, Debussy begins with bell-like sounds and adds a tarantella-like theme. A Neapolitan melody enters in the bass at the indication *"avec la liberté d'une chanson populaire"* (with the liberty of a popular song); the slower middle section features another Neapolitan song.

La fille aux cheveux de lin (The girl with the flaxen hair) recalls the simple lyricism of some of Debussy's earlier works. The composer had written a song of the same title as early as 1880, setting a poem by Conte de Lisle from his *Chansons écossaises.* Though the Prelude borrows no music from the song, the texture—primarily melody with accompaniment—and the directness create a similar aspect. Debussy's mature style is revealed in the modal harmonies and consecutive parallel chords.

La cathédrale engloutie (The sunken cathedral) was first performed in its piano version by the composer himself at a concert of the Société Musicale Indépendante on May 25, 1910. One of his many "water" pieces and one of his most explicitly programmatic and popular preludes, La cathédrale is based on a Breton legend concerning the Cathedral of Ys, which was submerged in the fourth or fifth century to punish its impious inhabitants. The cathedral was allowed to rise from the depths at sunrise, to be seen as a warning to others. The sound of submerged bells opens La cathédrale; the tolling increases in intensity as the cathedral rises. Parallel open chords suggests Gregorian chant in parallel organum style. The eighth-note motion shortly after the beginning suggests the lapping of the waves around the emerging cathedral and toward the end of the piece seems to suggest the gently rippling water over the cathedral after it has submerged. The piece closes with the "underwater" chimes of the opening.

Feux d'artifice (Fireworks), the most virtuosic and dazzling Prelude of Book 2, equals his own Ce qu'a vu le Vent d'Ouest (What the West Wind saw) from Book 1 in Lisztian pyrotechnics. Glissandos, octaves, leaping chords, and far-flung arpeggios create enormous excitement. The festivities even include a fleeting reference to the

Marseillaise just before the end as the fireworks elegantly fizzle out.

Minstrels, which concludes Book 1, is said to have been inspired by a minstrel band performing in blackface in the south of England when Debussy was vacationing there in 1905. He combined the pre-jazz minstrel styles with references to popular entertainment more familiar to him—barrel organ, clown routine, circus drums, music hall sing-along—ending with an emphatic bow to the audience.

FRÉDÉRIC CHOPIN
(b. Żelazowa Wola, near Warsaw, 1810; d. Paris, 1849)
Polonaise in A-flat Major, Op. 53, "Heroic"

Beginning in 1839 Chopin spent most of his summers at the chateau of writer George Sand at Nohant northeast of Paris. They parted ways in 1847 over troubles involving her children, but until that time these Nohant summers saw the composition of some of Chopin's best works. In the summer of 1842 Chopin and Sand had been devastated by the recent death from tuberculosis of their friend Jan Matuszyński, and it was from this time that Chopin began to compose less and less. Nevertheless, that summer he worked on some of his greatest compositions—the G-flat major Impromptu, the F minor Ballade, the present A-flat major Polonaise, the Scherzo, op. 54, and the Two Nocturnes, op. 55. These works were all published in 1843.

The A-flat major Polonaise is known the world over for its grandeur, its memorable themes, and its fiendish difficulties. A notable surge in its popularity resulted from José Iturbi's performance of the piece in his Chopin movie, *A Song to Remember.* In broadest terms the work follows A-B-A form, but with numerous subsidiary groupings and transitions that often contain material ingeniously varied from earlier sections.

A 16-measure introduction, incredible in its tension-building energy, prepares the entrance of the grand, heroic theme. The theme, responsible in part for the piece's nickname, emphasizes the characteristic rhythm of the Polish dance. A sustained second theme eventually proceeds to the trio or "B" section in E major, sounding a major third away from the tonic A-flat—a beloved Romantic relationship. The trio is infamous for its difficult ostinato (repeated pattern) in descending octaves, played more than 40 times under a fanfare theme in the right hand. A brief gentler section provides respite from the encompassing aggression, which builds again to the majestic return of the main polonaise theme. The shortened return of the "A" material is entirely characteristic of Chopin. Just before the conclusion we are reminded of the trio's powerful ostinato.

—Jane Vial Jaffe



About the Artists

Considered by the *New York Times* as the "hottest artist on the classical music planet", 25-year-old **Lang Lang** has played sold-out recitals and concerts in every major city in the world and is the first Chinese pianist to be engaged by the Berlin Philharmonic, the Vienna Philharmonic, and all the top American orchestras. He has worked with the world's best orchestras under the most renowned conductors, including Maestros Ashkenazy, Barenboim, Chailly, Sir Colin Davis, Dutoit, Eschenbach, Gergiev, Jansons, Levine, Mehta, Maazel, Welser-Möst, Muti, Nagano, Ozawa, Sir Simon Rattle, Salonen, Slatkin, Temirkanov, and Tilson-Thomas.

Lang Lang has crossed continents several times during 2007 and performed in numerous cities around the world. Notably, in the summer of 2007, Lang Lang performed open-air concerts, including at Berlin's famous Waldbühne, where he performed with Maestro Barenboim and the Berlin Staatskaeplle. At the invitation of H.R.H. Prince Charles, Lang Lang performed a Piano Concerto commissioned in memory of the Queen Mother and recently appeared as part of Great Britain's Royal Variety Show that was attended by Her Majesty Queen Elizabeth II and broadcast to 13 million people. Earlier, in the fall, he performed ten piano concertos to mark the tenth anniversary of the Beijing International Festival as well as the 20th anniversary of his stage appearance and performed at the opening concert for the Rome Film Festival. Most recently, Lang Lang was the guest soloist at the Nobel Prize Concert held in Stockholm in December 2007, which was attended by the Nobel Laureates and members of the Royal family.

Performance highlights in 2008 include the New Year's Eve opening of the National Center for the Performing Arts in Beijing with Seiji Ozawa, a concert with the Vienna Philharmonic around the closing of the Euro Cup in front of the Schönbrunn Palace, an open-air tour including concerts in New York's Central Park, the Hollywood Bowl, Chicago's Ravinia Festival, Dresden and Hamburg. He will also participate in a special concert with Cecilia Bartoli and Maxim Vengerov in winter '08 honoring Maria Malibran, has a 12-city U.S. recital tour, and a tour of the past Summer Olympic cities with the China Philharmonic. Later in the year he will perform as well a solo recital at the London Proms.

Lang Lang began playing piano at the age of three, won the Shenyang competition and gave his first public recital at the age of five. When he was nine he entered Beijing's Central Music Conservatory. He went on to win first prize at the Tchaikovsky International Young Musicians Competition and played the complete 24 Etudes of Chopin at the Beijing Concert Hall at 13. At 17, Lang Lang's break into stardom came when he was called upon for a dramatic last-minute substitution at the "Gala of the Century" where he played the Tchaikovsky Concerto with the Chicago Symphony. He has appeared twice on the *Tonight Show with Jay Leno,* on *Good Morning America,* and *60 Minutes.* Hailed by the *Chicago Tribune* as the "biggest, most exciting keyboard talent encountered in many years," Lang Lang has progressed from one triumphant appearance to the next.

Lang Lang has performed for global leaders around the world including Prince Albert II of Monaco, the former Secretary-General of the United Nations Kofi Annan, President George H. W. Bush, Her Majesty Queen Elizabeth II, President Hu Jin-Tao of China, President Horst Koehler of Germany, President Abdul Kalam of India, H.R.H. Prince Charles, as well as President Vladimir Putin of Russia.

In 2004, he was appointed International Goodwill Ambassador to the United Nations Children's Fund (UNICEF). As a result of his enormous popularity with children, Steinway created the "Lang Lang Steinway" designed in five different types for the early musical education of children. This is the first time Steinway has used an artist's name to produce pianos in its 150-year history. With this devotion to children in mind the Lang Lang International Music Foundation has been founded on and dedicated to expanding young audiences and inspiring the next generation of musicians through its various outreach programs. He currently serves on the Weill Music Institute (WMI) Advisory Committee as part of Carnegie Hall's educational program and is the youngest member of Carnegie Hall's Artistic Advisory Board.

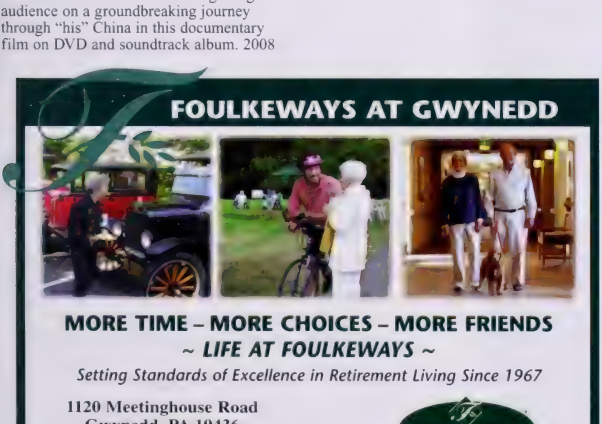
Lang Lang is featured soloist on the Golden Globe-winning score *The Painted Veil* composed by Alexandre Deslpat and can be heard on the soundtrack of *The Banquet* composed by Tan Dun.

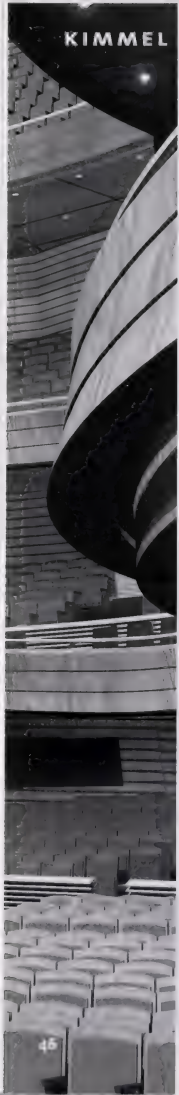
Every CD Lang Lang has recorded has entered the top classical charts as well as many pop charts around the globe. Lang Lang's newest release, *Beethoven: Piano Concertos Nos. 1 & 4*, with Orchestre de Paris and Maestro Christoph Eschenbach debuted at number one on the Classical *Billboard* chart. Lang Lang also appeared on *Billboard's* New Artist chart at the highest position for any classical artist. He was recently nominated for a Grammy® due to his work on the new release and is the first Chinese artist to be nominated for Best Instrumental Soloist. He has also been named an honoree for the Recording Academy's Presidential Merit Award. His previous release, *Dragon Songs*, departs from the western music of Chopin, Rachmaninoff, Mozart and Liszt for which he is most known and takes Lang Lang's audience on a groundbreaking journey through "his" China in this documentary film on DVD and soundtrack album. 2008 will feature a new recording with the Vienna Philharmonic of Chopin's 1st & 2nd Piano Concertos conducted by Zubin Mehta.

Lang Lang received honorary professorships at all the top conservatories in China where he gives master classes regularly, as well as at Juilliard, the Curtis Institute and Hannover.

Lang Lang last performed for Kimmel Center Presents series in the tribute concert for Gary Graffman in September 2006. He will perform Chopin's Piano Concerto No. 2 next season as a guest soloist with the Vienna Philharmonic under the direction of Zubin Mehta.

For further information, visit www.LangLang.com.





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More than half a century after embarking on his lifelong musical adventure, **Wayne Shorter** is universally regarded as a living legend in jazz. His great body of work as a composer for such illustrious groups as Art Blakey's Jazz Messengers, Miles Davis' famous mid '60s quintet and fusion supergroup Weather Report is enough to ensure him a spot in the Jazz Hall of Fame. But if the prolific composer had never written a single tune, his signature sound and choice of notes, sense of economy and unparalleled expression on both tenor and soprano saxes would have earmarked him for greatness.

Born in Newark, New Jersey on August 25, 1933, Shorter had his first great jazz epiphany as a teenager: "I remember seeing Lester Young when I was 15 years old. It was a Norman Granz Jazz at the Philharmonic show in Newark and he was late coming to the theater. Me and a couple of other guys were waiting out front of the Adams Theater and when he finally did show up, he had the pork pie hat and everything. So then we were trying to figure out how to get into the theater from the fire escape around the back. We eventually got into the mezzanine and saw that whole show—Stan Kenton and Dizzy Gillespie bands together on stage doing 'Peanut Vendor,' Charlie Parker with strings doing 'Laura' and stuff like that. And Russell Jacquet . . . Ilinois Jacquet. He was there doing his thing. That whole scene impressed me so much that I just decided, 'Hey, man, let me get a clarinet.' So I got one when I was 16, and that's when I started music."

Switching to tenor saxophone, Shorter formed a teenage band in Newark called The Jazz Informers and later got some invaluable bandstand experience with the Jackie Bland Band, a progressive Newark orchestra that specialized in bebop. While still in high school, Shorter participated in several cutting contests on Newark's jazz scene, including one memorable encounter with sax great Sonny Stitt. He attended college at New York University while also soaking up the Manhattan jazz scene by frequenting popular nightspots like Birdland and Cafe Bohemia. Wayne Shorter worked his way through college by playing with the Nat Phipps orchestra. Upon graduating in 1956, he worked briefly with Johnny Eaton and his Princetonians, earning the nickname "The Newark Flash" for his speed and facility on the tenor saxophone. But just as he was beginning to make his mark, Shorter was drafted into the Army. He recalls a memorable jam session at the Cafe Bohemia just days before he was shipped off to Fort Dix, New Jersey. "A week before I went into the Army I went to the Cafe Bohemia to hear music, I said, for the last time in my life. I was standing at the bar having a cognac and I had my draft notice in my back pocket. That's when I met Max Roach. He said, 'You're the kid from Newark, huh? You're The Flash.' And he asked me to sit in. They were changing drummers throughout the night, so Max played drums, then Art Taylor, then Art Blakey. Oscar Pettiford was on cello. Jimmy Smith came in the door with his organ. He drove to the club with his organ in a hearse. And outside we heard that Miles was looking for somebody named Cannonball. And I'm saying to myself, 'All this stuff is going on and I gotta go to the Army in about five days!'"

Following his time in the service, Shorter had a brief stint in 1958 with Horace Silver and later played in the house band at Minton's Playhouse in Harlem. It was around this time that Shorter began jamming with fellow tenor saxophonists John Coltrane and Sonny Rollins. In 1959, Shorter had a brief stint with the Maynard Ferguson big band before joining Art Blakey and the Jazz Messengers in August of that year. He remained with the Jazz Messengers through 1963, becoming Blakey's musical director and contributing several key compositions to the band's book during those years. Shorter made his recording debut as a leader in 1959 for the Vee Jay label and in 1964 cut the first of a string of important recordings for the Blue Note label. He joined the Miles Davis band in 1964 and remained with the group through 1970, contributing such landmark compositions as "Nefertiti," "E.S.P.," "Pinocchio," "Sanctuary," "Fall" and "Footprints."

In 1970, Shorter co-founded the group Weather Report with keyboardist and Miles Davis alum, Joe Zawinul. It remained the premier fusion group through the '70s and into the early '80s before disbanding in 1985 after 16 acclaimed recordings, including 1980's Grammy® award-winning double-live LP set, *8:30*. Shorter formed his


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own group in 1986 and produced a succession of electric jazz albums—1986's *Atlantis,* 1987's *Phantom Navigator,* 1988's *Joy Ryder.* He re-emerged with 1995's *High Life.* After the tragic loss of his wife in 1996 (she was aboard the ill-fated Paris-bound flight TWA 800), Shorter returned to the scene with 1997's *1+1,* an intimate duet recording with pianist and former Miles Davis quintet bandmate Herbie Hancock. The two spent 1998 touring as a duet and by the summer of 2001 Wayne began touring as the leader of a talented young lineup featuring pianist Danilo Pérez, bassist John Patitucci and drummer Brian Blade, each a celebrated recording artist and bandleader in his own right. The group's uncanny chemistry was well documented on 2002's acclaimed *Footprints Live!* Shorter followed in 2003 with the ambitious *Alegria,* an expanded vision for large ensemble which earned him a Grammy® Award.

Shorter sees his current recording, the live *Beyond the Sound Barrier,* as part of a creative continuum. "It's the same mission . . . fighting the good fight," he says. "It's making a statement about what life is, really. And I'm going to end the line with it. He adds, "A lot of musicians worry about protecting what I call their musical foundation. They want to be on their Ps and Qs on stage, put their best foot forward, play their best runs, their best and try to impress people. But I'm at a point where I'm just going say, 'To hell with the rules.' That's all I'm doing with the music now. I'm 71, I've got nothing to lose now. I'm going for the unknown."



The events in his incredible life's journey has been compiled by author Michelle Mercer in *Footprints: The Life And Music of Wayne Shorter.*

Terell Stafford has been hailed as "one of the great players of our time, a fabulous trumpet player" by piano legend McCoy Tyner. Known for being a gifted and versatile player with a voice all his own, Stafford combines lyricism and a deep love of melody with a spirited, adventurous edge. This uniquely expressive, well-defined musical talent allows Stafford the ability to dance in and around the rich trumpet tradition of his predecessors while making his own inroads.

Stafford picked up his first trumpet at the age of 13, and even though he was drawn to jazz, initially studied classical music. While pursuing a music education degree at the University of Maryland, Stafford played with the school's jazz band. It was during this time that he began to immerse himself in jazz, listening to everything that he could get his hands on. He cites as one of his most profound musical influences Clifford Brown's rendition of "Cherokee."

In 1988, Stafford had the good fortune to meet and receive advice from Wynton Marsalis who suggested that Stafford study with Dr. William Fielder at Rutgers University. During his time at Rutgers, Stafford was invited to join Bobby Watson's group, Horizon. Over the next five years, Stafford was able to balance his offstage education with the incredible knowledge and experience he gained from performing alongside Watson, co-leader Victor Lewis, and Shirley Scott. Stafford credits this time with teaching him to be an effective arranger, a composer, and a bandleader, all things that Bobby Watson himself learned from his time with the late Art Blakey while performing with the Jazz

Messengers. Stafford's time with Horizon led to his joining McCoy Tyner's Latin All-Star Band which featured some of the best Latin jazz players, including trombonist Steve Turre, flutist Dave Valentin, and percussionist Jerry Gonzalez.

Since the mid-1990s Stafford has performed with groups such as Benny Golson's Sextet, McCoy Tyner's Sextet, the Kenny Barron Sextet, the Frank Wess Quintet, the Jimmy Heath Big Band, and the Jon Faddis Orchestra. Currently he is a member of the Grammy®-nominated Vanguard Jazz Orchestra which was established by Thad Jones and Mel Lewis and has been playing at the Village Vanguard for over 33 years. Between 2006 and 2007 Stafford played an integral part on several albums including Diana Krall's Grammy® nominated *From this Moment On* for which Stafford joined with the Hamilton-Clayton Jazz Orchestra. In celebration of Jimmy Heath's 80th birthday, Stafford recorded with the Jimmy Heath Big Band for the album *Turn Up the Heath*. A regular member of drummer Matt Wilson's group Arts and Crafts, Stafford is featured on the album *Scenic Route*. As a member of drummer Alvin Queen's band, Alvin Queen and the Organics, Stafford is heard on the album *I Ain't Lookin' at You*.

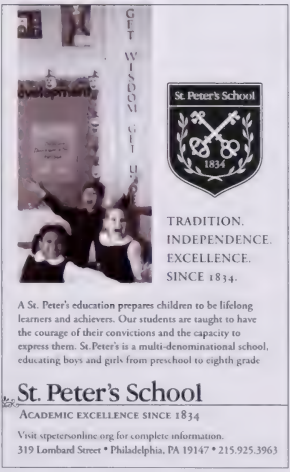
Terell Stafford has also been an integral part of bands led by such venerable artists as Cedar Walton, Sadao Watanabe, the Clayton Brothers, Herbie Mann, and Matt Wilson. He has appeared on television *(The Tonight Show with Jay Leno* and *You Bet Your Life with Bill Cosby)* and can be heard on the soundtrack for the feature film, *A Bronx Tale*. He has also performed as a guest artist with the Billy Taylor Trio on National Public Radio's *Billy Taylor's Jazz at the Kennedy Center*.

Stafford has recorded four albums as a leader with his debut album in 1995 entitled *Time to Let Go*. In 1997, he followed this album with the critically acclaimed *Centripedal Force*. His third album as a leader was the popular *Fields of Gold* featuring the talents of Bill Cunliffe, Kiyoshi Kitagawa, Antonio Hart, and Rodney Green. His latest release is the enthusiastically received *New Beginnings* and features Mulgrew Miller, Derrick Hodge, Dana Hall, Steve Wilson, Dick Oatts, Harry Allen, and Jesse Davis. Stafford's latest release which features his working band is entitled *Taking Chances* and has been called his best album yet. As a sideman Stafford has been heard on over 40 albums.

An educator as well as a performer, Stafford currently holds the positions of Professor of Music and Director of Jazz Studies at Temple University in Philadelphia and is a clinician for the prestigious Vail Foundation in Colorado and Jazz at Lincoln Center's Essentially Ellington Program. He has also served as a member of the faculty for the Juilliard Institute for Jazz Studies in New York.

Stafford was born in Miami and raised in Chicago and Silver Spring, Maryland. He received a Bachelor of Science in Music Education from the University of Maryland in 1988 and a Masters of Music from Rutgers University in 1993.

The Wayne Shorter Quarter last performed at the Kimmel Center in January 2004. Terell Stafford last performed here for Philly All-Star Jazz Night with the McCoy Tyner Sextet in November 2004.





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Perelman Theater
Saturday, March 29
7:30 PM

Mellon Jazz Up Close: Eastern Europe

Daniel Szabo Trio
with special guest **Marta Topferova**

Daniel Szabo, piano
Matyas Szandai, bass
Andras Mohay, drums

The birth of jazz was one of freedom and self-expression; a genre that matured notwithstanding the harshest criticism. Tonight we celebrate the rich history of the art form that flourished throughout a continent during a time of artistic suppression. Hungarian pianist, Daniel Szabo and Czech Republic native and singer Marta Topferova, carry on the tradition of jazz throughout Central and Eastern Europe with a blend of international sounds as Jazz Goes Global.

—Danilo Pérez, Artistic Advisor, Mellon Jazz Up Close

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About the Artists

Born into a family of musicians, **Daniel Szabo** started playing the piano at the age of four. He received an all-encompassing training in the arts at the Ferenc Martyn School of Free Arts in the town of Pécs. Following his graduation from the Faculty of Humanities of the University of Pécs, he received his B.A. degree from the Jazz faculty of the Franz Liszt Academy of Music, Budapest, in 2000.

Mr. Szabo began giving concerts quite early: he frequently performed all across Europe as a child in various bands as well as a soloist. Classical music, jazz and contemporary improvisation were all part of his repertoire. Then came a long list of competition victories. He won the International Jazz Piano Competition held in Lithuania in 1997. Szabo was joint winner at the Gábor Füsti Balogh Talent Contest for Jazz Pianists organized by the Hungarian Broadcasting Network in 1998, and this achievement led to his first trio album published by Warner Music Hungary. In 2000, he came first at the Jas Hennessy Solo Piano Competition that was part of the Montreux Jazz Festival. After that he was invited to give solo concerts at the Montreux Jazz Festival and the conference of the International Association of Jazz Educators in New York.

In 2001 Daniel Szabo was granted admittance and full scholarship to the Henry Mancini Institute in Los Angeles, where he performed together with names like Randy Brecker, Christian McBride, Roy Hargrove, Vince Mendoza, Dave Carpenter, and Peter Erskine. He was awarded a Fulbright scholarship in 2003 and began his postgradual studies at the New England Conservatory (NEC) in Boston where he got his master's degree from in 2005. During these productive years in Boston he had two outstanding professors: Bob Brookmeyer in composition and arrangement, and Danilo Pérez in jazz piano. Other renowned professors of his were Jerry Bergonzi, Steve Lacy, George Garzone, Michael Cain, Allan Chase and Ken Schaphorst. In concerts organized by NEC Daniel Szabo performed with Maria Schneider, Joe Lovano, George Russell, Harvey Mason, Herb Pomeroy, George Garzone, and Tim Hagans, thus becoming an active member of Boston's multicolored musical life.

The **Daniel Szabo Trio** plays originals and standard arrangements written by its leader whose pieces have a peculiar taste and character influenced by the colorful and complex musical heritage of Eastern-Europe. The group has been regularly performing at international festivals, concert halls or clubs and often collaborates with renowned international jazz artists: they have joined forces with Kurt Rosenwinkel, Chris Potter, John Ellis, Rosario Giuliani, and Flavio Boltro in the past two years. The band's new album containing a complete program of original songs composed by Szabo and features New York-guitarist Kurt Rosenwinkel whose band Szabo has already toured with throughout Europe.

Marta Topferova started singing at age eight in her native Prague, Czech Republic with the Mládi choir. Upon moving to the U.S. in 1987, she continued her vocal and music studies with the Seattle Girls' Choir. At an early age, she sang in many languages including Latin, German, Spanish, French, Russian, Finnish and Czech, as well as a wide range of works by Brahms, Hayden, Poulanc and Pergolesi. She toured Germany and Finland participating in choral festivals in 1985, 1986, and 1990. Her first two recordings were a collection of songs inspired by children's poetry from the Terezín concentration camp, and *A Ceremony of Carols* by Benjamin Brittain, both with the Seattle Girls' Choir.

But Marta's first encounter with Latin American music goes back to when she was six years old, she remembers her favorite album being Inti-Illimani's songs from the Andes. Her parents, both actors, had gotten the record from a Chilean friend who had come to live in Czechoslovakia.

When Topferova started developing as a soloist, exploring her own style and direction as a singer, she was again drawn to music from Spain, Cuba and South America. She was particularly inspired by Camaron De La Isla, Paco de Lucia, Mercedes Sosa, Atahualpa Yupanqui, Joao Gilberto, A.C. Jobim, Vinicius Da Moraes, Ornella Vanoni, Guillermo Portabales, Eliades Ochoa, Benny More, Los Compadres, and Simon Diaz.

Continuing in her musical calling, she first majored in music and dance at Bard

College from 1992 to 1993. Afterwards, she moved to Moron de la Frontera, Spain, to study privately, and she took up playing the guitar, hand percussion, and most recently, her favorite accompanying instrument, the four-string cuatro.

After spending two years in Spain and the Czech Republic, she settled in New York City in 1996, and since then has been actively composing, arranging and performing her original songs as well as collaborating with other groups including Lucia Pulido and Fiesta De Tambores, Los Acustilocos, Flamenco Latino among others.

Marta has performed in many venues in New York City and across the U.S. She's participated in festivals such as the World Music Festival in Chicago, Tanglewood Jazz Festival and internationally at the Brighton Festival, London Jazz Festival, Vienna Jazz Festival, and many others. She has also been featured on many television and radio programs in the U.S., including BBC's *The World* and NPR's *Around Noon.*

Whether leading his own ensembles or touring with jazz masters (Wayne Shorter, Roy Haynes and the late Steve Lacy), Panamanian pianist and composer **Danilo Pérez** is making a fresh imprint on contemporary music, guided, as always, by his love for jazz.

He has led his own groups since the early '90s, and as bandleader, he has earned three Grammy® nominations for his recordings. *Motherland,* was nominated for two Grammy® awards for Best Latin Jazz Album, and also garnered his third win for "Best Jazz Album" from the prestigious Boston Music Awards. *Motherland* was named among the best albums of the year by such publications as the *New York Times, Los Angeles Times, Chicago Tribune, San Diego Tribune, Billboard* and *JazzTimes*. In 2002, he received a nomination from the Jazz Journalists Association for Pianist of the Year.

Born in Panama in 1966, Danilo started his musical studies at just three years of age with his father, a bandleader and singer. By age ten, he was studying at the National Conservatory in Panama. After receiving his bachelor's degree in electronics, he moved to the U.S. to enroll at Indiana University of Pennsylvania and, after changing his major to music, transferred to Berklee College of Music. While completing his studies, he performed with Jon Hendricks, Terence Blanchard, Claudio Roditi and Paquito D'Rivera, and produced the critically acclaimed *Reunion* album featuring D'Rivera and Arturo Sandoval: in 1994, Danilo also appeared on Sandoval's Grammy®-winning album, *Danzon.*

Danilo first attracted the spotlight as the youngest member of Dizzy Gillespie's United Nations Orchestra. This pivotal tenure solidified his command of the post-bop Latin style and brought him to the forefront on Gillespie's Grammy® award-winning recording, *Live At The Royal Festival Hall,* an appearance at the Kennedy Center and worldwide touring.

In 1993, Danilo turned his focus to his own ensembles and recording projects—*Danilo Pérez* and *The Journey*. In 1995, Pérez became the first Latin member of Wynton Marsalis' band, and the first jazz musician to perform with the Panamanian Symphony Orchestra. He also released two recordings—*PanaMonk* and *Central Avenue*—and won his first Grammy® nomination for Best Jazz Album for the latter.

Danilo Pérez also is part of the Wayne Shorter Quartet, which won a Grammy® in 2006 for their album *Beyond The Sound Barrier*. He is featured on Shorter's *Alegria* and *Footprints Live!* Shorter invited Danilo to join his first all-acoustic group after hearing him play. Favorably compared to the '60s Miles Davis group that featured Shorter, the new quartet displays a remarkable freedom.

Currently, Perez serves as the Ambassador of Goodwill for UNICEF, Cultural Ambassador from his native country of Panama, President and Founder of the Panama Jazz Festival, Artistic Advisor of the Mellon Jazz Up Close series at the Kimmel Center and faculty of New England Conservatory and Berklee College of Music in Boston.

Daniel Szabo and Maria Topferova are making their Kimmel Center debuts this evening. Danilo Pérez last performed at the Kimmel Center earlier this month with the Wayne Shorter Quartet.

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A Commitment to Safety

The safety and comfort of visitors, artists, volunteers and staff at the Kimmel Center and the Academy of Music are of paramount importance. In the event of an emergency, audience members will be advised of appropriate procedures by ushers and security staff.

At this time, please take note of the exit nearest you. A red, illuminated EXIT sign should be visible, with an arrow indicating the direction of the exit door. Should an emergency arise, you will be directed to leave the auditorium and further instructions will be provided as to the safest and quickest way to exit the building. Patrons who need special assistance should contact an usher.

Accessibility

The Kimmel Center is wheelchair-accessible from its east and north entrances; the Academy of Music is wheelchair-accessible from the east lobby entrance on Broad Street. Elevators serve all levels of Verizon Hall, Perelman Theater and the Academy of Music. Accessible seating is available on all levels of the Kimmel Center and all restrooms are ADA compliant. At the Academy of Music, accessible seating is available in the Parquet and Balcony levels, with accessible restrooms located on the Canteen level. Assisted listening devices are available for loan. Large-print programs are available upon request of an usher at all Kimmel Center Presents performances. A limited number of ADA-compliant parking spaces are available in the Kimmel Center garage.

Amenities

The Kimmel Center Box Office is open every day from 10 am to 6 pm, later on performance evenings.
A complimentary coat check is located on the lower mezzanine level of the Kimmel Center and on the ground floor of the Academy of Music.
Restrooms are located on both sides of the lower mezzanine and on Tiers 1, 2 and 3 of the Kimmel Center and on all levels of the Academy of Music.
Water fountains are located on all levels.
Payphones are located on the lower mezzanine level of the Kimmel Center.
Smoking is prohibited.
Tours The Kimmel Center offers two free themed tours. One hour Building and Theater tours are offered Tuesday through Sunday at 1 p.m. The Art & Architecture tour is offered on Saturdays at 10:30 a.m. This 90-minute tour includes our art collection and an in-depth look at the building's architecture. (No theater interiors)

Tours are led by experienced volunteer guides. Sign up at the Information Desk on the day of your tour. Parties of 10 or more are asked to make advance reservations. For group tours or more information, call the Tour Desk at 215-790-5830 or visit kimmelcenter.org/planning your visit.

Child Policy

Please note: with the exception of programs specifically noted as Family Friendly, children under six are not permitted at our concerts. This policy exists to ensure our patrons of the best possible circumstances for the enjoyment of our programs. For Family Friendly events, all audience members, including babes in arms, require a ticket.

Dining

Cadence, the Kimmel Center's destination restaurant, features contemporary French brasserie cuisine. Cadence is open for all Verizon Hall performances from 11:30 am – 2:30 pm and in the evening from 5 pm – 8 pm. For reservations please call 215-670-2388.

PECO Café in Commonwealth Plaza serves sandwiches, salads, soups and pastries as well as a variety of spirits and beverages. PECO is open for all Kimmel Center performances.

The Kimmel Center proudly serves Coca-Cola products.

Tickets

Tickets for Kimmel Center Presents performances can be purchased online at www.kimmelcenter.org, at the Kimmel Center Box Office at Broad and Spruce streets or by calling 215-893-1999.

Shopping

Applause, the Gift Shop at the Kimmel Center, features a wide selection of music, clothing, and souvenir items representing the Kimmel Center and its resident companies. Also featured is a wide variety of children's books, toys and games.
Hours: open 2-1/2 hours prior to performance until 1/2 hour after curtain.

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Next Student Recital

Friday, March 14 at 8 p.m.
Field Concert Hall

Beethoven	**Sonata No. 8 in C minor, Op. 13 ("Pathétique")**
Mozart	**Sonata No. 8 in A minor, K. 310**
	Shih-Wei Huang, piano
Nielsen	**Concerto for Violin and Orchestra, Op. 33**
	Josef Špaček, violin
	Jungeun Kim, piano
Schubert	**Sonata in G minor, D. 408**
	Maia Cabeza, violin
	Jungeun Kim, piano
Telemann	**Fantasie No. 9 in B minor, TWV 40:22**
	Maia Cabeza, violin

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fifty-Fifth Student Recital
Wednesday, March 12 at 8 p.m.
Field Concert Hall

***Poème*, Op. 25** — Ernest Chausson (1855–99)

Malwina Sosnowski, violin
Jungeun Kim, piano

Concerto in E minor, Op. 64 — Felix Mendelssohn (1809–47)

Allegro, molto appassionato
Andante
Allegretto non troppo—Allegro molto vivace

Ray Chen, violin
Jungeun Kim, piano

INTERMISSION

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fifty-Sixth Student Recital
Friday, March 14 at 8 p.m.
Field Concert Hall

Fantasie No. 9 in B minor, TWV 40:22 Georg Philipp Telemann (1681–1767)
Siciliana
Vivace
Allegro

Maia Cabeza, violin

Sonata No. 8 in A minor, K. 310 Wolfgang Amadeus Mozart (1756–91)
Allegro maestoso
Andante cantabile con espressione
Presto

Shih-Wei Huang, piano

Sonata in G minor, D. 408 Franz Schubert (1797–1828)
Allegro giusto
Andante
Menuetto
Allegro moderato

Maia Cabeza, violin
Jungeun Kim, piano

INTERMISSION

Sonata No. 8 in C minor, Op. 13 ("Pathétique") Ludwig van Beethoven (1770–1827)

Grave—Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

Shih-Wei Huang, piano

Concerto for Violin and Orchestra, Op. 33 Carl Nielsen (1865–1931)

Præludium: Largo—Allegro cavalleresco
Poco adagio—
Rondo: Allegretto scherzando

Josef Špaček, violin
Jungeun Kim, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

There are no student recitals from March 17 through March 28 due to spring break at Curtis. The Student Recital Series will resume on Monday, March 31.

Performers

Maia Cabeza from Chapel Hill, N.C., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Curtis Performances

The Curtis Opera Theatre: *Ainadamar*
Saturday, March 15 at 2:30 and 7:30 p.m.
Sunday, March 16 at 2:30 p.m. (SOLD OUT)
Perelman Theater at the Kimmel Center

In association with Kimmel Center Presents and
Opera Company of Philadelphia

Music by Osvaldo Golijov
Libretto by David Henry Hwang
Translated into Spanish by Osvaldo Golijov
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Corrado Rovaris, conductor
Chas Rader-Shieber, stage director

Tickets: $35–$100
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org
Kimmel Center Box Office, Broad and Spruce Streets

This production of *Ainadamar* is made possible by a grant from the Philadelphia Music Project, a program of the Philadelphia Center for Arts and Heritage, funded by The Pew Charitable Trusts and administered by The University of the Arts.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fifty-Seventh Student Recital
Monday, March 31 at 8 p.m.
Field Concert Hall

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833–97)
Vivace ma non troppo
Adagio
Allegro molto moderato
Ray Chen, violin
Jungeun Kim, piano

Sonata in D minor, K. 141 — Domenico Scarlatti (1685–1757)

Sonata No. 12 in A-flat major, Op. 26 — Ludwig van Beethoven (1770–1827)
Andante con variazioni
Scherzo: Allegro molto
Marcia funebre sulla morte d'un eroe
Allegro
Christopher Falzone, piano

INTERMISSION

Concerto in A minor, Op. 53 — Antonín Dvořák (1841–1904)

Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Nikki Chooi, violin
Jungeun Kim, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Scarlatti sonata was prepared by Claude Frank.

Performers

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Nikki Chooi from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, April 1 at 8 p.m.
Field Concert Hall

Franck	**Sonata in A major** Quan Yuan, violin Chenyang Xu, piano
Prokofiev	**Concerto No. 2 in G minor, Op. 16** Haochen Zhang, piano Yekwon Sunwoo, piano
Ravel	**Sonata for Violin and Violoncello** Ray Chen, violin Yu-Wen Wang, cello
R. Strauss	***Till Eulenspiegel einmal anders,*** arranged by Franz Hasenöhrl Ruokai Chen, clarinet Daniel Matsukawa, bassoon ('92) Corey Klein, horn Tien-Hsin "Cindy" Wu, violin Paul Kowert, double bass

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fifty-Eighth Student Recital
Tuesday, April 1 at 8 p.m.
Field Concert Hall

Sonata in A major — César Franck (1822–90)
Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

Quan Yuan, violin
Chenyang Xu, piano

Concerto No. 2 in G minor, Op. 16 — Sergey Prokofiev (1891–1953)
Andantino
Scherzo: Vivace
Intermezzo: Allegro moderato

Haochen Zhang, piano
Yekwon Sunwoo, piano accompaniment

INTERMISSION

Sonata for Violin and Violoncello — Maurice Ravel (1875–1937)

Allegro
Très vif
Lent
Vif

Ray Chen, violin
Yu-Wen Wang, cello

Till Eulenspiegel einmal anders — Richard Strauss (1864–1949)
arranged by Franz Hasenöhrl

Ruokai Chen, clarinet
Daniel Matsukawa, bassoon
Corey Klein, horn
Tien-Hsin "Cindy" Wu, violin
Paul Kowert, double bass

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Coaches

The Franck sonata was prepared by Meng-Chieh Liu.

The Prokofiev concerto was prepared by Gary Graffman.

The Ravel sonata was prepared by Joseph Silverstein.

The Strauss quintet was prepared by Daniel Matsukawa.

Performers

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Ruokai Chen from Hockessin, Del., is a student of Donald Montanaro and entered Curtis in 2006.

Corey Klein from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Yekwon Sunwoo from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Yu-Wen Wang from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Tien-Hsin "Cindy" Wu from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2003.

Chenyang Xu from Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2004.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

Haochen Zhang from Shanghai is a student of Gary Graffman and entered Curtis in 2005.

Daniel Matsukawa (Bassoon '92), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital
Wednesday, April 2 at 8 p.m.
Graduation Recital: Kwan Kyu Yi, Piano
Field Concert Hall

Brahms	**Fantasien, Op. 116**
Chopin	**Ballade No. 3 in A-flat major, Op. 47**
Haydn	**Sonata in F major, Hob. XVI:23**
Liszt	**Sonata in B minor**

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Fifty-Ninth Student Recital
Graduation Recital: Kwan Kyu Yi, piano
Wednesday, April 2 at 8 p.m.
Field Concert Hall

Sonata in F major, Hob. XVI:23 — Joseph Haydn (1732–1809)
- Allegro
- Adagio
- Finale: Presto

Fantasien, Op. 116 — Johannes Brahms (1833–97)
- Capriccio: Presto energico
- Intermezzo: Andante
- Capriccio: Allegro passionato
- Intermezzo: Adagio
- Intermezzo: Andante con grazia ed intimissimo sentimento
- Intermezzo: Andantino teneramente

INTERMISSION

Ballade No. 3 in A-flat major, Op. 47 — Frédéric Chopin (1810–49)

Sonata in B minor — Franz Liszt (1811–86)

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Performer

Pianist Kwan Kyu Yi has been hailed by critics and audiences alike as an artist of poetic insight and communicative powers. In 2007 he made his solo debut with the Houston Symphony Orchestra at Jones Hall under the baton of Hans Graf. He has performed recitals in Carnegie Hall's Weill Hall and on Houston's Channing Recital Series. As a chamber musician, he has collaborated with Itzhak Perlman, Peter Wiley, and Roberto Díaz. His performances have been broadcast by WQXR, WHYY, and KUHF.

Mr. Yi won first prizes in the 2007 Ima Hogg and Sorantin International young artist competitions and in the 2008 Schmidbauer International Young Artist Piano Competition. His future engagements include recitals in the Auditorium du Louvre in Paris that will be broadcast by France Musique, a solo performance with the Orchestra of the Pines, and numerous performances in Korea.

Mr. Yi, who is from Bayside, N.Y., entered Curtis in 2004. He is studying under the tutelage of Ignat Solzhenitsyn and has also worked with Gary Graffman, Robert McDonald, Frank Levy, and Fou T'song. He holds the Lester Henry Grundy Fellowship.

Next Student Recital

Friday, April 4 at 5:15 p.m.
Field Concert Hall

Graduation Recital: Katherine Lerner, mezzo-soprano

Berlioz	**Selections from *Les Nuits d'été*, Op. 7**
Falla	***Siete canciones populares españolas***
Haydn	***Arianna a Naxos***
	Katherine Lerner, mezzo-soprano
	Mikael Eliasen, piano
Ravel	***Cinq Mélodies populaires greques***
	Katherine Lerner, mezzo-soprano
	Ko-Ni Choi, harp
Respighi	***Il tramonto***
	Katherine Lerner, mezzo-soprano
	Quan Yuan, violin
	Nikki Chooi, violin
	Marina Thibeault, viola
	Sarah Rommel, cello

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixtieth Student Recital

Graduation Recital—Katherine Lerner, mezzo-soprano
Friday, April 4 at 5:15 p.m.
Field Concert Hall

Selections from *Les Nuits d'été*, Op. 7 — Hector Berlioz (1803–69)

"Villanelle"
"Le Spectre de la rose"
"L'Île inconnue"

Katherine Lerner, mezzo-soprano
Mikael Eliasen, piano

Cinq Mélodies populaires greques — Maurice Ravel (1875–1937)

"Le Réveil de la mariée"
"Là-bas, vers l'église"
"Quel galant"
"Chanson des cueilleuses de lentisques"
"Tout gai"

Katherine Lerner, mezzo-soprano
Ko-Ni Choi, harp

Siete canciones populares españolas — Manuel de Falla (1876–1946)

"El paño moruno"
"Seguidilla murciana"
"Asturiana"
"Jota"
"Nana"
"Canción"
"Polo"

Katherine Lerner, mezzo-soprano
Mikael Eliasen, piano

Il tramonto — Ottorino Respighi (1879–1936)

Katherine Lerner, mezzo-soprano
Quan Yuan, violin
Nikki Chooi, violin
Marina Thibeault, viola
Sarah Rommel, cello

Arianna a Naxos — Joseph Haydn (1732–1809)

Recitative: "Teseo, mio ben"
Aria: "Dove sei, mio bel tesoro"
Recitative: "Ma, a chi parlo?"
Aria: "Ah, che morir vorrei"

Katherine Lerner, mezzo-soprano
Mikael Eliasen, piano

(Texts and translations follow performer listing.)

This afternoon's program will be performed without intermission.
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Performers

Katherine Lerner is a mezzo-soprano from Lloyd Neck, N.Y., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Ainadamar* (Federico García Lorca), *Le nozze di Figaro* (Cherubino), *Postcard from Morocco* (Lady with a Hat Box), *La rondine* (Suzy), *The Audition* (ensemble), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the Opera Theatre of Saint Louis, Oberlin Opera Theater, Teatro Colón, the Chautauqua Institution, and Music Academy of the West; and concerts with the Curtis Symphony Orchestra, Cleveland Orchestra, and at the Kennedy Center.

In April Ms. Lerner will join the Ryan Opera Center, a prestigious professional artist-development program for Lyric Opera of Chicago, and will perform the roles of Lola in *Cavalleria Rusticana*, Rosette in *Manon*, and Mutter in *Lulu* for Lyric Opera's 2008–09 season. She will also appear as a soloist with the Peoria Symphony Orchestra in Beethoven's Ninth Symphony in 2009. Ms. Lerner holds the Edith Evans Frumin Fellowship.

Ko-Ni Choi from Seoul is a student of Judy Loman and entered Curtis in 2006.

Nikki Chooi from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Sarah Rommel from Washington Township, N.J., is a student of Peter Wiley and entered Curtis in 2007.

Marina Thibeault from Québec City is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

Mikael Eliasen, artistic director of vocal studies and the Curtis Opera Theatre

If students study with more than one faculty member, their teachers are listed alphabetically.

***Les Nuits d'été*, Op. 7 (*The Nights of Summer*), selections**
Music by Hector Berlioz
Text by Théophile Gautier

"Villanelle"

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.

When the new season comes,
When the frosts have disappeared,
The two of us will go, my love,
To gather the lily of the valley in the woods.

Sous nos pieds égrénant les perles
Que l'on voit, au matin trembler,
Nous irons écouter les merles siffler.

Under our feet scattering the dew pearls
One sees trembling in the morning,
We will go to hear the blackbirds sing.

Le printemps est venu, ma belle;
C'est le mois des amants béni;
Et l'oiseau, satinant son aile,
Dit ses vers au rebord du nid.

The spring has come, my love.
It is the month lovers bless.
And the bird preening his wing,
Sings his verses on returning to the nest.

Oh! Viens donc sur ce banc de mousse,
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!

Oh! Come then to the bed of moss
To speak of our beautiful love.
And tell me in your voice so sweet:
"Always!"

Loin, bien loin égarant nos courses,
Faisons fuir le lapin caché,
Et le daim, au miroir des sources
Admirant son grand bois penché;

Far, far off, let our footsteps wander,
Frightening the hiding hare away,
And the deer in the mirror of the spring is gazing,
Admiring his large reflected horns.

Puis chez nous, tout heureux, tout aises,
En paniers, en laçant nos doigts,
Revenons, rapportant des fraises,
Des bois.

Then towards home, all happy, all content,
On the basket, our fingers entwined,
Let's return, bringing back wild strawberries.

Translation by Katherine Lerner

"Le Spectre de la rose" ("The Ghost of the Rose")

Soulêve ta paupière close
Qu'effleure un songe virginal!
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et, parmi la fête étoilée,
Tu me promenas tout le soir.

Open your closed eyelid
Which is gently brushed by a virginal dream!
I am the ghost of the rose
That you wore last night at the ball.
You took me when I was still sprinkled with pearls
Of silvery tears from the watering can,
And, among the sparkling festivities,
You carried me the entire night.

Ô toi qui de ma mort fus cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose
A ton chevet viendra danser;
Mais ne crains rien, je ne réclame
Ni messe ni De Profundis.
Ce léger parfum est mon âme,
Et j'arrive du du paradis.

O you, who caused my death:
Without the power to chase it away,
Every night my ghost
Will dance at your bedside.
But fear nothing; I demand
Neither Mass nor De Profundis;
This light perfume is my soul,
And I've come from Paradise.

Mon destin fut digne d'envie,
Et pour avoir un sort si beau,
Plus d'un aurait donné sa vie;
Car sur ton sein j'ai mon tombeau,
Et sur l'albâtre où je repose
Un poëte avec un baiser
Écrivit: "Cigît une rose,
Que tous les rois vont jalouser."

My destiny is worthy of envy;
And to have a fate so fine,
More than one would give his life
For on your breast I have my tomb,
And on the alabaster where I rest,
A poet with a kiss
Wrote: "Here lies a rose,
Of which all kings may be jealous."

Translation © Emily Ezust from recmusic.org, adapted by Katherine Lerner

"L'Île inconnue" ("The Inconstant Island")

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.
L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin;
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.

Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l'île de Java?
Ou bien est-ce en Norvège,
Cueillir la fleur de neige,
Ou la fleur d'Angsoka?
Dites, la jeune belle,
Où voulez-vous aller?
Menez-moi, dit la belle,
À la rive fidèle
Où l'on aime toujours!
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.

Say, young beauty,
Where do you wish to go?
The sail swells itself,
The breeze will blow.
The oar is made of ivory,
The flag is of silk,
The helm is of fine gold;
I have for ballast an orange,
For a sail, the wing of an angel,
For a deck boy, a seraph.

Say, young beauty,
Where do you wish to go?
The sail swells itself,
The breeze will blow.

Is it to the Baltic?
To the Pacific Ocean?
To the island of Java?
Or is it well to Norway,
To gather the flower of the snow,
Or the flower of Angsoka?
Say, young beauty,
Where do you wish to go?
"Lead me," says the beauty,
"To the faithful shore
Where one loves always!"
This shore, my darling,
We hardly know at all
In the land of Love.

Translation © Emily Ezust from recmusic.org, adapted by Katherine Lerner

***Cinq Mélodies populaires greques* (*Five Popular Greek Melodies*)**
Music by Maurice Ravel
Text by Michel Dimitri Calvocoressi

"Le Réveil de la mariée" ("The Awakening of the Bride")

Réveille-toi, réveille-toi, perdrix mignonne,
Ouvre au matin tes ailes.
Trois grains de beauté, mon coeur en est brûlé!
Vois le ruban d'or que je t'apporte,
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles, tous sont alliés!

Awake, awake, my darling partridge,
Open to the morning your wings.
Three beauty marks; my heart is on fire!
See the ribbon of gold that I bring
To tie round your hair.
If you want, my beauty, we shall marry!
In our two families, everyone is related!

"Là-bas, vers l'église" ("Yonder, by the church")

Là-bas, vers l'église,
Vers l'église Ayio Sidéro,
L'église, ô Vierge sainte,
L'église Ayio Costanndino,
Se sont réunis,
Rassemblés en nombre infini,
Du monde, ô Vierge sainte,
Du monde tous les plus braves!

Yonder, by the church,
By the church of Ayio Sidero,
The church, O blessed Virgin,
The church of Ayio Costanndino,
There are gathered,
Assembled in numbers infinite,
The world's, O blessed Virgin,
All the world's most decent folk!

"Quel galant" ("What gallant")

Quel galant m'est comparable,
D'entre ceux qu'on voit passer?
Dis, dame Vassiliki?

Vois, pendus à ma ceinture,
pistolets et sabre aigu...
Et c'est toi que j'aime!

What gallant compares with me,
Among those one sees passing by?
Tell me, lady Vassiliki!

See, hanging on my belt,
My pistols and my curved sword.
And it is you whom I love!

"Chanson des cueilleuses de lentisques" ("Song of the Lentisk Gatherers")

O joie de mon âme,
Joie de mon coeur,
Trésor qui m'est si cher;
Joie de l'âme et du coeur,
Toi que j'aime ardemment,
Tu es plus beau qu'un ange.
O lorsque tu parais,
Ange si doux
Devant nos yeux,
Comme un bel ange blond,
Sous le clair soleil,
Hélas! tous nos pauvres coeurs soupirent!

O joy of my soul,
Joy of my heart,
Treasure which is so dear to me,
Joy of my soul and heart,
You whom I love ardently,
You are more handsome than an angel.
O when you appear,
Angel so sweet,
Before our eyes,
Like a fine, blond angel,
Under the bright sun,
Alas! all of our poor hearts sigh!

"Tout gai" ("Everyone is joyous")

Tout gai! gai, Ha, tout gai!
Belle jambe, tireli, qui danse;
Belle jambe, la vaisselle danse,
Tra la la la la...

Everyone is joyous, joyous!
Beautiful legs, tra la, which dance,
Beautiful legs; even the dishes are dancing!
Tra la la, la la la!

Translation © Emily Ezust from recmusic.org

Siete canciones populares españolas (*Seven Popular Spanish Songs*)
Music by Manuel de Falla

"El paño moruno" ("The Moorish Cloth")
Text by Gregorio Martínez Sierra

Al paño fino, en la tienda, una
mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay!

On the fine cloth in the store, a
stain has fallen.
It sells at a lesser price,
Because it has lost its value.
Ay!

"Seguidilla murciana"

Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
¡Puede que en el camino
Nos encontremos!

Whoever has a roof of glass
Should not throw stones
To their neighbor's (roof).
We are muleteers;
It could be that on the road
We will meet!

Por tu mucha inconstancia
Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y créyendola falsa
¡Nadie la toma!

For your great inconstancy
I compare you to a coin
That runs from hand to hand;
Which at the end blurs,
And believing it to be false,
Nobody takes!

"Asturiana" ("Asturian")

Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.

To see if it would console me,
I drew near a green pine.
To see if it would console me.

Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

Seeing me weep, it wept;
And the pine, being green,
Seeing me weep, wept.

"Jota"

Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mio
Se lo pueden preguntar.

They say we don't love each other
Because they haven't seen us
speaking;
To your heart and mine they can ask.

Ya me despido de tí,
De tu casa y tu ventana,
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Aunque no quiera tu madre...

I have taken my leave of you
Of your house and your window
And although your mother doesn't
want it,
Goodbye, my love, until tomorrow.

"Nana" ("Lullaby")

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Naninta, nana,
Naninta, nana.
Duérmete, lucerito
De la mañana.

Sleep, child, sleep.
Sleep, my soul,
Sleep, little light
Of the morning.
Lullaby,
Lullaby,
Sleep, little light
Of the morning.

"Canción" ("Song")

Por traidores, tus ojos, voy a
enterrarlos;
No sabes lo que cuesta,
"Del aire"
Niña, el mirarlos.
"Madre a la orilla"
Niña el mirarlos.
"Madre"

For being traitors, your eyes, I'm
going to bury them;
You don't know what it costs,
"Of the air"
Child, to look at them.
"Mother to the shore"
"Mother"

Dicen que no me quieres,
Y a me has querido ...
Váyase lo ganado,
"Del aire"
Por lo perdido,
"Madre a la orilla"
Por lo perdido,
"Madre"

They say you don't love me,
But you have loved me ...
The winner goes away,
"The air"
For the loser,
"Mother to the shore"
For the loser ...
"Mother"

"Polo"

¡Ay!
Guardo una, ¡Ay!
Guardo una, ¡Ay!
¡Guardo una pena en mi pecho,
¡Guardo una pena en mi pecho,
¡Ay!
Que a nadie se la diré!

I keep a ... I keep a ...
I keep a sorrow in my breast,
that I will tell to no one.

Malhaya el amor, malhaya,
Malhaya el amor, malhaya,
¡Ay!
¡Y quien me lo dió a entender!
¡Ay!

Wretched be love, wretched,
And he who taught me to understand it!
Ay!

Translation by Katherine Lerner

***Il tramonto* (*The Sunset*)**

Music and Italian translation by Ottorino Respighi
Text by Percy Bysshe Shelley

Già v'ebbe un uomo, nel cui tenue spirto
(qual luce e vento in delicata nube
che ardente ciel di mezzo-giorno stempri)
la morte e il genio contendeano. Oh! quanta tenera gioia,
che gli fè il respiro venir meno
(così dell'aura estiva l'ansia talvolta)
quando la sua dama, che allor solo conobbe l'abbandono
pieno e il concorde palpitar di due creature che s'amano,
egli addusse pei sentieri d'un campo,
ad oriente da una foresta biancheggiante ombrato
ed a ponente discoverto al cielo!

There late was One within whose subtle being,
As light and wind within some delicate cloud
That fades amid the blue noon's burning sky,
Genius and death contended. None may know
The sweetness of the joy which made his breath
Fail, like the trances of the summer air,
When, with the lady of his love, who then
First knew the unreserve of mingled being,
He walked along the pathway of a field
Which to the east a hoar wood shadowed o'er,
But to the west was open to the sky.

Ora è sommerso il sole; ma linee d'oro
pendon sovra le cineree nubi,
sul verde piano sui tremanti fiori
sui grigi globi dell' antico smirnio,
e i neri boschi avvolgono,
del vespro mescolandosi alle ombre.
Lenta sorge ad oriente
l'infocata luna tra i folti rami
delle piante cupe:
brillan sul capo languide le stelle.
E il giovine sussura: "Non è strano?
Io mai non vidi il sorgere del sole,
o Isabella. Domani a contemplarlo
verremo insieme."

There now the sun had sunk, but lines of gold
Hung on the ashen clouds, and on the points
Of the far level grass and nodding flowers
And the old dandelion's hoary beard,
And, mingled with the shades of twilight, lay
On the brown massy woods—and in the east
The broad and burning moon lingeringly rose
Between the black trunks of the crowded trees,
While the faint stars were gathering overhead.
"Is it not strange, Isabel," said the youth,
"I never saw the sun? We will walk here
Tomorrow; thou shalt look on it with me."

Il giovin e la dama giacquer tra il sonno e il dolce amor
congiunti ne la notte: al mattin
gelido e morto ella trovò l'amante.
Oh! nessun creda che, vibrando tal colpo,
fu il Signore misericorde.
Non morì la dama, né folle diventò:
anno per anno visse ancora.
Ma io penso che la queta sua pazienza, e i trepidi sorrisi,
e il non morir ... ma vivere a custodia del vecchio padre
(se è follia dal mondo dissimigliare)
fossero follia. Era, null'altro che a vederla,
come leggere un canto da ingegnoso bardo
intessuto a piegar gelidi cuori in un dolor pensoso.
Neri gli occhi ma non fulgidi più;
consunte quasi le ciglia dalle lagrime;

That night the youth and lady mingled lay
In love and sleep—but when the morning came
The lady found her lover dead and cold.
Let none believe that God in mercy gave
That stroke. The lady died not, nor grew wild,
But year by year lived on—in truth I think
Her gentleness and patience and sad smiles,
And that she did not die, but lived to tend
Her aged father, were a kind of madness,
If madness 'tis to be unlike the world.
For but to see her were to read the tale
Woven by some subtlest bard, to make hard hearts
Dissolve away in wisdom-working grief;

le labbra e le gote parevan cose
morte tanto eran bianche;
ed esili le mani e per le erranti vene
e le giunture rossa
del giorno trasparia la luce.
La nuda tomba, che il tuo fral
racchiude,
cui notte e giorno un'ombra
tormentata abita,
è quanto di te resta, o cara creatura
perduta!

Her eyes were black and lustreless
and wan:
Her eyelashes were worn away with
tears,
Her lips and cheeks were like things
dead—so pale;
Her hands were thin, and through
their wandering veins
And weak articulations might be seen
Day's ruddy light. The tomb of thy
dead self
Which one vexed ghost inhabits,
night and day,
Is all, lost child, that now remains
of thee!

"Ho tal retaggio, che la terra non
dà:
calma e silenzio, senza peccato e
senza passione.
Sia che i morti ritrovino (non mai
il sonno!) ma il riposo,
imperturbati quali appaion,
o vivano, o d'amore nel mar
profondo scendano;
oh! che il mio epitaffio, che il tuo
sia: Pace!"
Questo dalle sue labbra l'unico
lamento.

"Inheritor of more than earth can
give,
Passionless calm and silence
unreproved,
Where the dead find, oh, not sleep!
but rest,
And are the uncomplaining things
they seem,
Or live, a drop in the deep sea of
Love;
Oh, that like thine, mine epitaph
were—Peace!"
This was the only moan she ever
made.

***Arianna a Naxos* (*Ariadne at Naxos*)**
Music by Joseph Haydn
Text anonymous

Teseo mio ben, dove sei? Dove sei tu?
Vicino d'averti mi parea,
ma un lusinghiero sogno fallace
m'ingannò.
Già sorge in ciel la rosea Aurora,
e l'erbe e i fior colora Febo
uscendo dal mar col crine aurato.
Sposo, sposo adorato, dove guidasti
il piè
Forse le fere ad inseguir
ti chiama il tuo nobile ardor.
Ah vieni, ah vieni, o caro,

Theseus, my love! Where are you?
I thought you were beside me,
But it was only a sweet, false dream.
The rosy dawn rises in the sky
Phoebus tinges grass and flowers
As he rises, golden, from the sea.
Dear husband! Where are you?
Perhaps the chase has called,
Tempting your brave spirit!
Oh, come, my love
And find a sweeter prey for your
snares.

ed offrirò più grata preda ai tuoi lacci.
Il cor d'Arianna amante, che t'adora costante,
stringi, stringi con nodo più tenace,
e più bella la face splenda del nostro amor.
Soffrir non posso d'esser da te divisa un sol istante.
Ah di vederti, o caro, già mi strugge il desio;
ti sospira il mio cor, vieni, vieni idol mio.

Ariadne's loving heart, constant and adoring,
Binds with ever tighter bonds.
And let the flame of our love shine more beautifully.
I cannot be separated from you for a single moment.
Ah! I am seized, my love, with the desire to see you;
My heart sighs for you. Come, my beloved idol!

Dove sei, mio bel tesoro, chi t'invola a questo cor?
Se non vieni, io già mi moro,
né resisto al mio dolor.
Se pietade avete, oh Dei, secondate i voti miei,
a me torni il caro ben.
Dove sei? Teseo!

Where are you, my sweet treasure? Who tore you from my breast?
If you do not come, I shall die,
I cannot bear such grief.
If you are merciful, oh gods, hear my prayer,
And send my beloved back to me.
Where are you? Theseus!

Ma, a chi parlo? Gli accenti Eco ripete sol.
Teseo non m'ode, Teseo non mi risponde,
e portano le voci e l'aure e l'onde.
Poco da me lontano esser egli dovria.
Salgasi quello che più d'ogni altro
s'alza alpestre scoglio; ivi lo scoprirò.
Che miro? Oh stelle, misera me,
quest' è l'argivo legno!
Greci son quelli!
Teseo! Ei sulla prora!
Ah m'ingannassi almen ...
no, no, non m'inganno.
Ei fugge, ei qui mi lascia in abbandono.
Più speranza non v'è, tradita io sono.

But, to whom do I speak? Echo alone repeats my words.
Theseus neither hears nor responds,
And the waves and the winds carry my voice.
He cannot be far away from me.
If I climb that cliff that rises above the rest, I shall see him from there.
What is this? Alas! Woe is me!
That is the Argive ship!
Those men are Greeks!
Theseus! He is at the prow!
Oh, if only I were mistaken ...
No! There is no mistake.
He flees, and leaves me behind, abandoned.
All hope is gone, I am betrayed.

Teseo, Teseo, m'ascolta, Teseo!
Ma oimè! Vaneggio!
I flutti e il vento lo involano per
sempre agli occhi miei.
Ah siete ingiusti, o Dei,
se l'empio non punite!
Ingrato!
Perché ti trassi dalla morte
dunque tu dovevi tradirmi!
E le promesse, e i giuramenti tuoi?
Spergiuro, infido!
Hai cor di lasciarmi?
A chi mi volgo, da chi pietà sperar?
Già più non reggo,
il piè vacilla, e in così amaro istante
sento mancarmi in sen
l'alma tremante.

Theseus! Hear me!
But alas, I shall go mad!
He is swallowed by wave and wind
Forever before my very eyes.
Oh! Gods, you are unjust
If you do not punish the traitor!
Ungrateful man!
Why ever did I bother to save your
life?
For you to betray me?
And your promises? Your vows?
Faithless one! Deceiver!
Have you the heart to leave me?
To whom shall I turn?
From whom seek compassion?
I cannot stand, my knees tremble
And the bitterness of this wretched
moment makes my heart quiver
in my breast.

Ah che morir vorrei in sì fatal
momento,
ma al mio crudel tormento
mi serba ingiusto il ciel.
Misera abbandonata non ho chi mi
consola.
Chi tanto amai s'invola barbaro ed
infedel.

Oh! Would that death might come
in this dreadful hour
But heaven cruelly decrees
My continued suffering.
Poor abandoned one, with no one
to console her,
My beloved has fled, cruel and
disloyal.

Translation © 2004 by Kathryn Whitney from recmusic.org, adapted by Corradina Caporello

Next Student Recital

Monday, April 7 at 5:15 p.m.
Field Concert Hall

Works by Beethoven, Golijov, Poulenc, and Jie Wang

Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.


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featuring

Chu-Fang Huang, Piano

Otto-Werner Mueller, Conductor

Metamorphosen for 23 Solo String Instruments

Burleske for Piano and Orchestra

Le Bourgeois Gentilhomme (Der Bürger als Edelman) Suite, Op. 60

Friday, April 4, 2008 8:00 P.M. - RITTENHOUSE SQUARE, PHILADELPHIA, PENNSYLVANIA

Strategically located on Rittenhouse Square, The Church of the Holy Trinity welcomes its role in providing a venue for Philadelphia's Cultural Organizations to perform and to inspire through music and the visual arts.

"I believe most strongly that all musicians, artists, dancers, actors have a divine gift which they share with us all. As this gift is shared so the divine spirit within us is kindled and nourished.

The Church of the Holy Trinity wishes to do all it can to recognize and celebrate the divine artistic gifts and to make them accessible to as many people as possible, regardless of creed".

Alan Neale, *Rector*

On behalf of the Congregation and Vestry of the Church of The Holy Trinity (CHT), I welcome you to our celebration concert this evening.

Tonight, being used for the first time, our new performance space is being graced by The Curtis Chamber Orchestra, by Maestro Otto-Werner Mueller and pianist Chu-Fang Huang, it is a tremendous joy and privilege to welcome them!

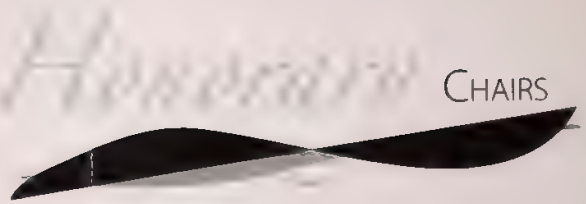
CHT is grateful for the relationship we have with The Curtis Institute of Music and we look forward to a deepening and mutually beneficial friendship.

In 2009 CHT celebrates its 150th Birthday, our first worship service took place on March 27th 1859 – this is a wonderfully glorious event to inaugurate our year of festivities and celebrations.

Alan Neale
(Thirteenth Rector, The Church of the Holy Trinity)

March 28th 2008

Proceeds from the concert will benefit the renovation of the Church Organ, which will be used for worship, concerts and by students of The Curtis Institute of Music.



John French

Organist and Choirmaster, The Church of the Holy Trinity

Alan F. Harler

Laura H. Carnell Professor of Music, Temple University
Music Director, Mendelssohn Club of Philadelphia

Alan Morrison

Haas Charitable Trust Chair in Organ Studies, The Curtis Institute of Music

Terence C. Roper

Rector Emeritus, The Church of the Holy Trinity

The Curtis Institute of Music (Roberto Díaz, president) is dedicated to training exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading music schools, Curtis provides full-tuition scholarships to all of its 162 students, ensuring that admissions are based solely on artistic promise. Students at Curtis may pursue a Diploma or a Bachelor of Music degree. Opera students may pursue a Master of Music degree or a Professional Studies Certificate. A Curtis education is tailored to the individual student, with personalized attention from a celebrated faculty and unusually frequent performance opportunities. This distinctive "learn by doing" approach to musical training has produced an impressive number of notable artists, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, and Lang Lang. Learn more about Curtis performances, faculty, and admissions at www.curtis.edu.

THE CURTIS INSTITUTE OF MUSIC

Roberto Díaz, President

Chu-Fang Huang, PIANO

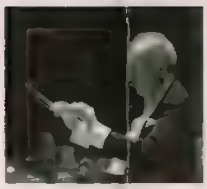
Chinese pianist Chu-Fang Huang's extensive orchestral and recital appearances throughout the United States and abroad have elicited enthusiastic responses from audiences and critics alike. Her 2007–08 season includes concerto performances with the Springfield (Mo.), Flagstaff, Fargo-Moorhead, and Bakersfield symphony orchestras, Florida West Coast Symphony, and Boise Philharmonic. She gives recitals throughout the United States, including performances at Boston's Isabella Stewart Gardner Museum, Mondavi Center for the Performing Arts, University of Georgia, Western Michigan University, and Houghton Library of Harvard University, as well as for the Buffalo Chamber Music Society and Washington, D.C.'s Embassy Series. In December 2007, Ms. Huang was featured in a recital at Carnegie's Zankel Hall on the Young Concert Artists Series.

As first-prize winner of the 2005 Cleveland International Piano Competition and a finalist in the Twelfth Van Cliburn International Piano Competition in Texas in 2005, Ms. Huang has made concert appearances throughout the United States. She will record a CD for the Naxos label as part of her Cleveland Competition prize. She won the 2006 Young Concert Artists International Auditions and was also awarded the Paul A. Fish Memorial Prize, the Slomovic Orchestra Soloist Prize, the Embassy Series Prize, the Lied Center of Kansas Prize, the Mortimer Levitt Piano Chair of YCA, and the Mortimer Levitt Career Development Award for Women Artists.



Ms. Huang entered Shenyang Music Conservatory's precollege division at the age of twelve. She received her Bachelor of Music degree from The Curtis Institute of Music, where she studied with Claude Frank, and her Master of Music degree from the Juilliard School, as a student of Robert McDonald. She is pursuing postgraduate studies at Juilliard.

Otto-Werner Mueller, CONDUCTOR



At the age of nineteen, Otto-Werner Mueller was appointed director of the chamber music department for Radio Stuttgart He conducted opera and operetta for the Heidelberg Theater and founded and conducted an orchestra for families of United States military forces stationed there After immigrating to Canada in 1951, he worked extensively for the Canadian Broadcasting Corporation He taught and conducted at the Montreal Conservatory; served as director of the Victoria Symphony and founder and dean of the Victoria School of Music, served as guest professor at the Moscow State Conservatory, and guest conducted the Moscow, St Petersburg, and Riga symphony orchestras Mr Mueller has conducted in every major city in Canada and has had guest appearances with the Scottish National Orchestra, Krakow Philharmonic, and National, Atlanta, Detroit, Saint Louis, and other United States symphony orchestras

Mr Mueller is conductor emeritus at the Juilliard School and has taught at the Yale University School of Music and the University of Wisconsin–Madison He has trained music directors of major orchestras—including the Cincinnati, San Diego, Pittsburgh, and Fort Worth symphonies and the Swedish National Orchestra and associate or assistant conductors of the Philadelphia, Cleveland, and Minnesota orchestras, Boston, San Francisco, and St Louis symphonies, and Los Angeles and Munich philharmonics

Mr Mueller joined the faculty of The Curtis Institute of Music in 1986 and holds the Rita and Gustave Hauser Chair in Conducting Studies.

Metamorphosen - In July 1944, Sacher approached the 80-year-old Strauss and commissioned him to write a work for string orchestra for the Zurich Collegium musicum that Sacher had been conducting since 1941 Strauss was depressed and despondent over the devastation around him He was especially appalled by the destruction of the opera houses in Munich and Dresden where he premiered his own operas Penniless and distraught, Strauss needed a commission to write a major composition that he suspected would be his last He immediately set to work and finished the score in April 1945 Metamorphosen was premiered in Zurich in January 1946.

Thematic references to the funeral march from Beethoven's "Eroica" Symphony permeate the score Appended to this motive is a more expansive and lyrical motive that also recurs throughout the work in free variation, and these two elements form the basic thematic structure of the entire work.

Burleske translates as "mockery" or "farce" and though Strauss avoided calling this a "piano concerto", the whole piece is structured very much like a vastly extended concerto first movement There are tongue-in-cheek touches however Much of the basic thematic material is laid out in the opening bars, not by the piano or orchestra, but in a brusque timpani solo The piano enters abruptly with a strident version of this idea This theme works itself to a rather quiet conclusion, and then the piano introduces a second idea in lilting waltz rhythm The development of these themes is carried equally by the orchestra and the solo part There is a rather literal recapitulation of the opening section, broken up by two extended solo cadenzas, before the piece ends with a surprisingly subdued coda

Le Bourgeois Gentilhomme, Op. 60, is an orchestral suite written by Richard Strauss between 1911 and 1917 The original idea of Strauss and Hugo von Hofmannsthal was to revive Molière's 1670 play *Le Bourgeois Gentilhomme*, interweave it with commedia del arte entertainment and conclude matters with a one-act opera However, this project fell through and Strauss took the incidental music he had written and transformed it into an orchestral suite in 1917 The piece is unusual among the works of Strauss in that it is neoclassical Strauss gave it a distinct Baroque flavor The one-act opera from the failed project of Strauss and Hofmannsthal became *Ariadne auf Naxos* The premiere of the orchestral suite took place in Vienna on January 31, 1920 under the baton of the composer

All-Richard Strauss Program

THE CURTIS CHAMBER ORCHESTRA
Otto-Werner Mueller, Conductor

Metamorphosen A Study for Twenty-Three Solo Strings

Burleske in D minor for Piano and Orchestra
Chu-Fang Huang, piano

Intermission

Le Bourgeois Gentilhomme (Der Burger als Edelmann) Suite, Op 60

Overture to Act I: Schnell

Menuett Tempo di Minuetto (ziemlich langsam)

The Fencing-Master: Ziemlich lebhaft

The Entrance and Dance of the Tailors: Schnell

The Minuet of Lully: Sehr gemächlich

Courante: Ziemlich lebhaft

Entrance of Cleonte (after Lully): Feierlich

Prelude to Act II (Intermezzo). Andante, galante e grazioso

The Dinner: Moderato, alla marcia

Violin
Dayna Kristie Anderson
Benjamin Beilman
Ray Chen
Bella Hristova
Sylvia Kim
Bryan A. Lee
Joel Link
Erin Schreiber
Ike See
Brittany Sklar
Malwina Sosnowski
Josef Špaček
Danbi Um
Xiao Wang
Shanshan Yao

Viola
Philip Kramp
Hanna Lee
Milena Pajaro-van de Stadt
Alexander Michael Petersen
Vicki Powell
Sang Hyun Mary Yong

Cello
Abraham Feder
Natalie Helm
Hiro Matsuo
Camden Shaw
Brook Speltz
Yu-Wen Wang

Double Bass
Joseph Campagna
Alexander Hanna
Blake Hinson
Paul Kowert

Flute
Maron Khoury
Masha Popova
Sonora Slocum
Bile Zhang

Oboe
Adam M. Kiswardy
Korey Marshall
Timothy Sawyier

Clarinet
Johnny Teyssier
Yao Guang Zhai

Bassoon
Matthew McDonald
Wenmin Zhang

Horn
Rebekah Daley
Corey Klein
Adedeji Bailes Ogunfolu
Courtney Prizrenac
Ryan Stewart

Trumpet
Matthew Neal Kitzen-Abelson
Rachel Serber

Trombone
Chris Guilfoyle

Timpani and Percussion
Benjamin Folk
Patricia Franceschy
Gabe Globus-Hoenich
Michael Sparhuber
Mari Yoshinaga

Harp
Madeline Blood

Piano
Kuok-man Lio



Thanks

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LOWER MACUNGIE MIDDLE SCHOOL TOURING CHOIR

Sunday, May 4, 4:00 p.m.
TEMPLE UNIVERSITY CONCERT CHOIR,
CHORALE, SINGERS, AND CHAMBER CHOIR

Sunday, May 18, 5:00 p.m
INTERMEZZO CHOIR MINISTRY

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-First Student Recital
Monday, April 7 at 5:15 p.m.
Field Concert Hall

Sonata — Francis Poulenc (1899–1963)
Allegro tristamente
Romanza: Très calme
Allegro con fuoco: Très animé
Johnny Teyssier, clarinet
Kuok-Wai Lio, piano

The Animal Carnival — Jie Wang (b. 1980)
Big Rat
Mayfly
Interlude—Lullaby
Wild Geese
Karen Jesse, soprano
Dayna Kristie Anderson, violin
Shanshan Yao, violin
Hyo Bi Sim, viola
Bronwyn Banerdt, cello

"Doy mi sangre" from *Ainadamar* Osvaldo Golijov
(b. 1960)

Rinnat Moriah, soprano
Charlotte Dobbs, soprano
Tammy Coil, mezzo-soprano
Susan Nowicki, piano

(Texts and translations follow performer listing.)

Quartet No. 11 in F minor, Op. 95 ("Quartetto serioso") Ludwig van Beethoven
(1770–1827)

Allegro con brio
Allegretto, ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo—Allegretto agitato

Benjamin Beilman, violin
Barbora Kolářová, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Beethoven quartet was prepared by Steven Tenenbom.

Performers

Dayna Kristie Anderson from Arlington Heights, Ill., is a student of Yumi Ninomiya Scott and entered Curtis in 2005.

Bronwyn Banerdt from Los Angeles is a student of David Soyer and entered Curtis in 2004.

Benjamin Beilman from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Tammy Coil from Centennial, Colo., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Charlotte Dobbs from Chester, Vt., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Karen Jesse from Prairie View, Ill., is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Barbora Kolářová from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Kuok-Wai Lio from Macau, China, is a student of Gary Graffman and entered Curtis in 2006.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2004.

Milena Pajaro-van de Stadt from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Hyo Bi Sim from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Jie Wang from New York City is a student of Richard Danielpour and entered Curtis in 2007.

Susan Nowicki, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

"Doy mi sangre" ("Here is my blood")

Music by Osvaldo Golijov
Libretto by David Henry Hwang
Translated into Spanish by Osvaldo Golijov

MARGARITA, NURIA, LORCA

Doy mi sangre,	Here is my blood
derramada por vosotros,	shed for thee,
bebedla y contad mi historia.	drink it and tell my story.
Así es cómo voy muriendo,	This is how I die,
sumergida en las voces	submerged in the voices
de quienes siempre yo he amado	of those who have loved me
y los que aún no han nacido.	and those not yet born.

NURIA, LORCA

¡Libertad!	Freedom!

NURIA

Libertad de lo alto ...	Pure freedom ...

MARGARITA, LORCA

¡Libertad!	Freedom!

MARGARITA

¡Libertad verdadera!	True freedom!
Ahora veo el mundo	I see the world now
con ojos de multitudes.	with the eyes of multitudes.
¡Adiós, adiós,	Farewell, farewell,
Granada amada!	beloved Granada!

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Second Student Recital
Graduation Recital—Hanna Lee, viola
Monday, April 7 at 8 p.m.
Field Concert Hall

***Märchenbilder*, Op. 113** — Robert Schumann (1810–56)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Hanna Lee, viola
Kwan Kyu Yi, piano

Cadenza for Solo Viola — Krzysztof Penderecki (b. 1933)

Hanna Lee, viola

Concertstück — Georges Enesco (1881–1955)

Hanna Lee, viola
Kwan Kyu Yi, piano

INTERMISSION

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833–97)

Allegro amabile
Allegro appassionato
Andante con moto—Allegro

Sonata, Op. 25, No. 4 — Paul Hindemith (1895–1963)

Sehr lebhaft. Markiert und kraftvoll
Sehr langsame Viertel
Finale: Lebhafte Viertel

Hanna Lee, viola
Kwan Kyu Yi, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Performers

A native of South Korea, violist Hanna Lee has performed in numerous venues across the United States and the Far East as a soloist, chamber musician, and recitalist.

Recently Ms. Lee has appeared as a guest artist for the chamber music series at the Bowdoin International Music Festival and the Library of Congress in Washington, D.C. She made a solo appearance with the Korean National University of Arts Symphony Orchestra and has performed in Kumho Cultural Foundation's Young Artist Recital Series. Her future engagements include performances at the Amelia Island Chamber Music Festival and an appearance as part of the Kumho Asiana Soloists Concerts.

A recipient of many awards and honors, Ms. Lee recently won first place in the Midland-Odessa Symphony's 2007 National Young Artist Competition and received the Joseph Schellhardt Memorial Award in the Springfield Symphony Orchestra's 2007 Hellam Young Artists' Competition.

Ms. Lee, who entered Curtis in 2004, is a student of Roberto Díaz and has also worked with Nobuko Imai at the 2006 Verbier Festival and Academy, Soon-Wha Oh, Sang Jin Kim, Rainer Moog, and Bruno Pasquier. Ms. Lee holds a Jean J. Sterne Fellowship.

Kwan Kyu Yi from Bayside, N.Y., is a student of Ignat Solzhenitsyn and entered Curtis in 2004.

Next Student Recital

Vocal Studies Department Recital
Wednesday, April 9 at 8 p.m.
Field Concert Hall

Members of the Curtis Vocal Studies Department will present an evening of works by Bellini, Bizet, Cilea, Debussy, Donaudy, Donizetti, Handel, Massenet, Mozart, Quilter, Rodgers, Rossini, J. Strauss, R. Strauss, and Tchaikovsky.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Third Student Recital
Vocal Studies Department Recital
Wednesday, April 9 at 8 p.m.
Field Concert Hall

"Arm, arm ye brave!" George Frideric Handel
from *Judas Maccabaeus* (1685–1759)

"Wie schön ist doch die Musik" Richard Strauss
from *Die schweigsame Frau*, Op. 80 (1864–1949)
Thomas Shivone, bass-baritone

"Ya vas lyublyu" Piotr Ilyich Tchaikovsky
Aria of Prince Yeletsky from *Pique dame* (1840–93)

Kevin Ray, baritone

"O del mio amato ben" Stefano Donaudy
(1879–1925)
"Go, lovely Rose," Op. 24, No. 3 Roger Quilter
(1877–1953)

Jason Coffey, tenor

***Carmen*, selections** Georges Bizet
"Chanson du toréador" (1838–75)
"Si tu m'aimes"
Marquita Raley, mezzo-soprano
Allen Boxer, bass-baritone

"Vi ravviso, o luoghi ameni" Vincenzo Bellini
from *La sonnambula* (1801–35)
Evan Boyer, bass

"Dein ist mein ganzes Herz!" Franz Léhar
from *Das Land des Lächelns* (1870–1948)
Jason Coffey, tenor

"Non più andrai" Wolfgang Amadeus Mozart
from *Le nozze di Figaro* (1756–91)
Thomas Shivone, bass-baritone

"L'orage s'est calmé ... Ô Nadir, tendre ami" Bizet
from *Les Pêcheurs de perles*
Kevin Ray, baritone

"Regnava nel silenzio" Gaetano Donizetti
from *Lucia di Lammermoor* (1797–1848)
Charlotte Dobbs, soprano

Danielle Orlando, piano

INTERMISSION

"Largo al factotum" Gioachino Rossini
from *Il barbiere di Siviglia* (1792–1868)
Elliot Madore, baritone

"Werther ... Je vous écris de ma petite chambre" Jules Massenet
from *Werther* (1842–1912)
Marquita Raley, mezzo-soprano

***Shakespeare Songs*, Op. 6** — Quilter

"Come away, death"
"O mistress mine"
"Blow, blow, thou winter wind"

Brandon Cedel, baritone

"Mir ist die Ehre widerfaren" — R. Strauss
from *Der Rosenkavalier*

Katherine Lerner, mezzo-soprano
Ashley Thouret, soprano

"Die Nacht," Op. 10, No. 3 — R. Strauss
"Allerseelen," Op. 10, No. 8
"Ständchen," Op. 17, No. 2

Sarah Shafer, soprano

"Oh! Oh! Qu'est-ce que c'est?" — Claude Debussy
from *Pelléas et Mélisande* — (1862–1918)

Adrian Kramer, baritone

"Soliloquy" from *Carousel* — Richard Rodgers (1902–79)

Brandon Cedel, baritone

"Brüderlein" from *Die Fledermaus* — Johann Strauss Jr. (1825–99)

Ensemble

Bonnie Wagner, piano

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Performers

Allen Boxer from Cincinnati is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Evan Boyer from Louisville, Ky., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Brandon Cedel from Hershey, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Jason Coffey from Allendale, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Charlotte Dobbs from Chester, Vt., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Adrian Kramer from Guelph, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Katherine Lerner from Lloyd Neck, N.Y., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Elliot Madore from Weston, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2005.

Marquita Raley from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2007.

Kevin Ray from Cornwall, N.Y., is a student of Mark Oswald, adjunct faculty, and entered Curtis in 2007.

Sarah Shafer from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

Thomas Shivone from Fort Worth is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Ashley Thouret from Toronto is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Danielle Orlando, principal opera coach

Bonnie Wagner, Vocal Studies Department pianist

The Curtis Institute of Music
2007–08 Student Recital Series

Vocal Studies Department Recital
Wednesday, April 9 at 8 p.m.
Field Concert Hall

Please wait for the conclusion of each selection before turning the page and hold all applause until the end of each set. Thank you.

"Wie schön ist doch die Musik" from *Die schweigsame Frau*, Op. 80
Music by Richard Strauss ~ Text by Stefan Zweig

Wie schön ist doch die Musik—aber wie schön erst, wenn sie vorbei ist!
Wie wunderbar ist doch eine junge, schweigsame Frau—
aber wie wunderbar erst, wenn sie die Frau eines andern bleibt!
Wie schön ist doch das Leben—aber wie schön erst, wenn man kein Narr ist und es zu leben weiß!
Ach, meine Guten, großartig habt ihr mich kuriert noch nie hab ich so glücklich mich gefühlt ...
Ach, ich fühle mich unbeschreilich wohl.
Nur Ruhe! Nur Ruhe! Nur Ruhe!
Aaah ... Aaah ... Aaah! ...

How beautiful music is—but how much more so when it comes to an end!
How wonderful is a young and gentle woman—
but more wonderful when she remains one's wife!
How beautiful is life—but how much more so if one is not a fool and knows how to live.
Ah, my good people, greatly have you cured me, that I've never felt so happy ...
Ah, I feel indescribably good.
Now be quiet!
Aaah ... Aaah ... Aaah! ...

Translation by Jason Hardy

"Ya vas lyublyu" ("I love you") Aria of Prince Yeletsky from *Pique dame*
Music by Piotr Ilyich Tchaikovsky ~ Text by Modest Tchaikovsky

Vy tak pechalny, dorogaya,
Kak budto gore yest u vas ...
Dovertes mne!

You are so downcast, my dear,
as though you had some grief ..
Confide in me!

Postoite na odno mgnovenye! Ya dolzhen, dolzhen vam skazat'

Wait one moment! I simply must speak to you!

Ya vas lyublyu, lyublyu bezmerno,
Bez vas ne myslyu dnya prozhit,
Ya podvig sily bezprimernoi
Gotov seichas dlya vas svershit.
No, znaite: serdtsa vashevo svobodu
Nichem ya ne khochu stesnyat,
Gotov skryvatsya vam v ugodu
i pyl revnivykh chuvstv unyat,
Na vsyo, na vsyo dlya vas gotov ya!
Ne tolko lyubyashchim suprugom,
Slugoi poleznym inogda,
Zhelal by ya byt vashim drugom, i uteshitelem vsegda
No yasno vizhu, chuvstvuyu teper ya,
Kud sebya v mechtakh zavlyok,
Kak malo v vas ko mne doverya,
Kak chuzhd ya vam i kak dalyok!
Akh! ya terzayus etoi dalyu,
Sostrazhdy vam ya vsei dushoi,
Pechalyas vasheі ya pechalyu
i plachu vasheyu slezoi!

I love you, love you beyond all measure,
I cannot conceive a day without you,
I am ready to accomplish for your sake
a heroic task requiring matchless strength.
But be assured; I do not wish in any way
to restrict the liberty of your heart,
I am ready to hide my feelings in order to please you
and master the heat of jealousy,
I am ready to do anything, anything for you!
I should like to be not simply a loving husband,
or sometimes a useful servant,
but your friend and always your consoler
Yet I see clearly, and feel it now,
how I allowed myself to be misled by my dreams,
how little trust you have in me,
how alien and how remote I seem to you!
Oh! I am tormented by this remoteness,
all my soul shares in your suffering,
your sadness is mine,
your tears, I weep them too!

O milaya, ya vas lyublyu!

O my love, I love you!

Translation © 1977 by Martin Cooper

O del mio amato ben perduto incanto!
Lungi e dagli occhi miei
chi m'era gloria e vanto!
Or per le mute stanze
sempre la cerco e chiamo
con pieno il cor di speranze?
Ma cerco invan, chiamo invan!
E il pianger m'è sì caro,
che di pianto sol nutro il cor.

Oh lost enchantment of my dearly beloved!
Far from my eyes is she
who was, to me, glory and pride!
Now through the empty rooms
I always seek her and call her
with a heart full of hopes?
But I seek in vain, I call in vain!
And the weeping is so dear to me,
that with weeping alone I nourish my heart.

Mi sembra, senza lei, triste ogni loco.
Notte mi sembra il giorno;
mi sembra gelo il foco.
Se pur talvolta spero
di darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lei, che farò?
Mi par così la vita vana cosa
senza il mio ben.

It seems to me, without her, sad everywhere.
The day seems like night to me;
the fire seems cold to me.
If, however, I sometimes hope
to give myself to another cure,
one thought alone torments me:
But without him, what shall I do?
To me, life seems a vain thing
without my beloved.

Translation © Donna Bareket from recmusic.org, adapted by Jason Coffey

Please wait for the conclusion of this selection before turning the page

***Carmen*, selections:**

"Chanson du toreador" ("Toreador Song")

Votre toast, je peux vous le rendre,
Señors, señors, car avec les soldats
Oui, les Toreros, peuvent s'entendre.
Pour plaisirs, pour plaisirs,
Ils ont les combats!
Le cirque est plein,
c'est jour de fête!
Le cirque est plein du haut en bas;
Les spectateurs, perdant la tête,
Les spectateurs s'interpellent à grand fracas!
Apostrophes, cris et tapage
Poussés jusques à la fureur!
Car c'est la fête du courage!
C'est la fête des gens de cœur!
Allons! En garde! Allons! Allons! Ah!
Toréador, en garde! Toréador, Toréador!
Et songe bien, oui, songe en combatant
Qu'un œil noir te regarde,
Et que l'amour t'attend, Toréador, l'amour t'attend!
Tout d'un coup, on fait silence ... Ah! que se passe-t-il?
Plus de cris, c'est l'instant!
Le taureau s'élance
En bondissant hors du Toril!
Il s'élance! Il entre,
Il frappe! un cheval roule,
Entraînant un Picador,
"Ah! bravo! Toro!" hurle la foule!
Le taureau va, il vient,
Il vient ... et frappe encore!
En secouant ses banderilles,
Plein de fureur, il court!
Le cirque est plein de sang!
On se sauve ... on franchit les grilles!
C'est ton tour maintenant!
Allons! En garde! Allons! Allons! Ah!
Toréador, en garde! Toréador, Toréador!
Et songe bien, oui, songe en combatant,
Qu'un œil noir te regarde,
Et que l'amour t'attend,
Toreador, l'amour t'attend!

Your toast, I can return to you,
Sirs, sirs, for along with soldiers
Yes, Toreros, can understand;
For pleasures, for pleasures
They have fights!
The arena is full,
It's a gala day!
The arena is full from top to bottom;
The spectators, losing their heads,
The spectators holler at each other with great clamor!
Shouting, cries, and uproar
driven to a frenzy!
For it's the celebration of courage!
It's the celebration of men with heart!
Let's go! On guard! Let's go! Let's go! Ah!
Toreador, on guard! Toreador, Toreador!
And consider well, yes, consider in combat,
That a black eye is watching you,
And that love awaits you, Toreador, love awaits you!
All of a sudden, they are silent ... Ah, what is happening?
No more cries, it's the moment!
The bull rushes out
He rushes out! He enters,
Bounding out of the bullpen!
He strikes! A horse rolls,
Dragging a picador,
"Ah, bravo! Bull!" roars the crowd!
The bull goes, he comes,
He comes ... and strikes again!
Shaking his banderillos,
Full of fury, he runs!
The arena is full of blood!
The spectators run away, they jump the gates!
It's your turn now!
Let's go! On guard! Let's go! Let's go! Ah!
Toreador, on guard! Toreador, Toreador!
And consider well, yes, consider in combat,
That a black eye is watching you,
And that love awaits you,
Toreador, love awaits you!

"Si tu m'aimes" ("If you love me")

ESCAMILLO

Si tu m'aimes, Carmen, tu pourras, tout á l'heure,
être fière de moi.
Si tu m'aimes, si tu m'aimes.

If you love me, Carmen, you will be able, very soon,
to be proud of me.
If you love me, if you love me.

CARMEN

Oui, je t'aime, Escamillo,
je t'aime, et que je meure,
si j'ai jamais aimé quelqu'un
autant que toi

Yes, I love you, Escamillo,
I love you, and may I die,
if I've ever loved someone
as much as you.

ESCAMILLO AND CARMEN

Oui, je t'aime.

Yes, I love you.

Please wait for the conclusion of this selection before turning the page.

"Vi ravviso, o luoghi ameni" ("I see you again, oh pleasant surroundings") from *La sonnambula*

Music by Vincenzo Bellini · Text by Felice Romani

Il mulino ... il fonte ... il bosco ...
e vicin la tattoria!

Vi ravviso, o luoghi ameni,
in cui lieti, in cui sereni sì tranquillo i dì passai
della prima gioventu'
Cari luoghi, io vi trovai,
ma quei dì non trovo piu!

Tu non sai con quei begli occhi come dolce il cor mi
tocchi,
qual richiami ai pensier miei adorabile beltà.
Era dessa, ah qual tu sei,
sul mattino dell'età, sì!

The mill ... the fountain ... the woods
and the farmhouse nearby!

I see you again, oh pleasant surroundings,
in which I so peacefully spent the happy and serene days
of my early youth!
Dear surroundings, I've found you,
but those days I find no more!

You don't know how sweetly you touch my heart with
those beautiful eyes,
what an adorable beauty you recall to my thoughts.
That one was—ah, as you are—
in the morning of her years—yes!

Translation by Martha Gerrart from *Arias for Bass* G. Schirmer

"Dein ist mein ganzes Herz!" ("You are my only heart!") from *Das Land des Lächelns*

Music by Franz Lehár · Text by Ludwig Herzer and Fritz Löhner Beda

Dein ist mein ganzes Herz!
Wo du nicht bist, kann ich nicht sein.
So, wie die Blume welkt,
wenn sie nicht küsst der Sonnenschein!
Dein ist mein schönstes Lied,
weil es allein aus der Liebe erblüht.
Sag mir noch einmal, mein einzig Lieb,
oh sag noch einmal mir:
Ich hab dich lieb!

Wohin ich immer gehe,
ich fühle deine Nähe.
Ich möchte deinen Atem trinken
und betend dir zu Füssen sinken,
dir, dir allein! Wie wunderbar
ist dein leuchtendes Haar!
Traumschön und sehnsuchtsbang
ist dein strahlender Blick.
Hör ich der Stimme Klang,
ist es so wie Musik.

Dein ist mein ganzes Herz, etc.

You are my only heart!
I cannot be without you.
Like a flower that wilts
when unkissed by the sun!
My most beautiful song is yours,
for it is created out of love.
Tell me once more, my one and only,
oh tell me once more:
I have your love!

Wherever I am
I feel you are near.
I want to drink your breath
and kneel adoringly at your feet,
yours, yours alone! How wonderful
is your shining hair!
Dreamy and full of longing
is your radiant gaze.
Your voice is
music to my ears.

You are my only heart, etc.

Translation by Geoffrey Mallinson from www.giantstenor.com

"Non più andrai" ("You won't go any more") from *Le nozze di Figaro*

[illegible]

Non più andrai, farfallone amoroso,
Notte e giorno d'intorno girando,
Delle belle turbando il riposo,
Narcisetto, Adoncino d'amor.
Non piu avrai questi bei penacchini,
Quel cappello leggiero e galante,
Quella chioma, quell'aria brillante,
Quel vermiglio donnesco color!
Fra guerrieri, poffar Bacco!
Gran mustacchi, stretto sacco,
Schioppo in spalla, sciabla al fianco,
Collo dritto, muso franco,
Un gran casco, o un gran turbante,
Molto onor, poco contante.
Ed in vece del fandango
Una marcia per il fango.
Per montagne, per valloni,
Con le nevi, e i solioni,
Al concerto di tromboni,
Di bombarde, di cannoni,
Che le palle in tutti i tuoni,
All'orecchio fan fischiar.
Cherubino, alla vittoria!
Alla gloria militar!

You won't go any more, amorous butterfly,
Fluttering around inside night and day,
Disturbing the sleep of beauties,
A little Narcissus and Adonis of love.
You won't have those fine feathers any more,
That light and jaunty hat,
That hair, that shining aspect,
That womanish red color [in your face]!
Among soldiers, by Bacchus!
A huge moustache, a little knapsack,
Gun on your back, sword at your side,
Your neck straight, your nose exposed,
A big helmet, or a big turban,
A lot of honour, very little pay.
And in place of the dance
A march through the mud.
Over mountains, through valleys,
With snow, and heat-stroke,
To the music of trumpets,
Of bombards, and of cannons,
Which, at every boom,
Will make bullets whistle past your ear.
Cherubino, go to victory!
To military glory!

Translation by Kate Bishop from www.aria-database.com

"L'orage s'est calmé ... O Nadir, tendre ami" ("The storm has quieted down ... O Nadir, tender friend") from *Les Pêcheurs de perles*

Music by Georges Bizet ~ Text by Michèle Carré and Eugene Cormon

L'orage s'est calmé ...
déjà les vents se taisent,
comme eux les colères s'apaisent!

Moi seul j'apelle en vain
le calme et le sommeil.
La fièvre me dévore,
et mon âme oppressée
n'a plus qu'une pensée
Ah! Nadir doit expirer
au lever du soleil!

O! Nadir, tendre ami de mon jeune âge,
O Nadir! lorsqu'à la mort je t'ai livré, hélas!
Par quelle aveugle rage,
Par quelle aveugle et folle rage
Mon cœur était il déchiré?
Non! c'est impossible!
J'ai fait un songe horrible!
Non, tu n'as pu trahir ta foi,
Et le coupable, hélas! c'est moi.
O remords! ô regrets!
Ah! qu'ai-je fait!
O Leïla, radieuse beauté!
Pardonnez a l'aveugle rage!
De grâce pardonnez aux
Transports d'un cœur irrité!
Malgré moi le remords m'opresse!
J'ai honte de ma cruauté!

The storm has quieted down ...
the winds are already silent,
and like them, tempers are cooling down!

I alone seek in vain
appeasement and sleep.
I am burning with fever,
and within my crushed soul
there is only one thought
Ah! Nadir is to die
at sunrise!

O Nadir, tender friend of my youth,
O Nadir, when I delivered you up to death, alas!
By what blind rage,
By what blind and insane rage
Was my heart torn asunder?
No! No, it cannot be!
I have had a ghastly dream!
No, you cannot have betrayed your faith!
And, alas, I am the culprit!
O remorse! O regrets!
Ah! What have I done!
O Leïla, radiant beauty!
Forgive the blind rage!
Please forgive
The passion of an angry heart!
In spite of myself, remorse is crushing me!
I am ashamed of my cruelty!

[illegible]

Please wait for the conclusion of this selection before turning the page.

"Regnava nel silenzio" ("Reigned in the silence") from *Lucia di Lammermoor*

Music by Gaetano Donizetti ~ Text by Salvatore Cammarano

Regnava nel silenzio
alta la notte e bruna ...
Colpia la fonte un pallido
raggio di tetra luna ...
Quando un sommesso gemito
fra l'aure udir si fe';
ed ecco au quel margin
ah! l'ombra mostrarsi a me.
Ah!
Qual di chi parla, muoversi
il labbro suo vedea,
e con la mano esanime
chiamarmi a sè parea.
Stette un momento immobile,
poi rattab dileguò.
E l'onda, pria sì limpida,
di sangue rosseggiò.

Egli e luce a giorni miei
e conforto al mio penar.
Quando rapito in estasi
del più cocente ardore,
col favellar del core
mi giura eterna fe',
gli affanni miei dimentico,
gioia diviene il pianto ...
Parmi che a lui d'accanto
si schiuda il ciel per me!

The night, deep and dark,
reigned in the silence ...
A pale ray from the gloomy moon
shone on the fountain ...
When a low sigh
was heard throughout the air;
and there on the fountain's edge
the shadow appeared to me!
Ah!
Her lips moved
as if speaking,
and with her lifeless hand
she seemed to call me.
She stood there, motionless,
then she suddenly disappeared.
And the water, earlier so limpid,
became as red as the blood.

He is the light of my days
and a comfort for my pain.
When enraptured in ecstasy
by the most burning love,
and with the language of the heart,
he swears to me eternal faith,
I forget my troubles,
tears become joy ...
It seems to me that near him
heaven opens for me.

Translation by Ugo Berardi from www.aria-database.com

"Largo al factotum" ("Make way for the factotum") from *Il barbiere di Siviglia*

Music by Gioacchino Rossini ~ Text by Cesare Sterbini

La ran la lera, la ran la la ...
Largo al factotum della città,
Presto a bottega,
chè l'alba è già,
Ah che bel vivere,
che bel piacere
per un barbiere di qualità!
Ah bravo, Figaro, bravissimo!
Fortunatissimo per verità!
Bravo!
Pronto a far tutto,
la notte, il giorno
sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
vita più nobile,
no, non si dà.
Rasori e pettini,
lancette e forbici
al mio comando tutto qui sta.
V'è la risorsa
poi del mestiere
colla donnetta ..
la la ran lera –
col cavaliere
la la ran la

Tra la la la la, tra la la la ...
Make way for the factotum of the city!
Quickly to your shops,
because it's already daybreak!
Ah, what a beautiful life;
what beautiful pleasure
for a barber of quality!
Ah, well done, Figaro—very well done!
Most lucky, in truth!
Well done!
Ready to do everything,
night and day
he's always out and about.
A better feast for a barber—
a life more noble
no, is not to be had
Razors and combs,
lancets and scissors—
at my command everything is here.
There are benefits
beyond the job itself
with the little lady ..
tra la la la—
with the cavalier
tra la la la

Tutti mi chiedono,
tutti mi vogliono,
donne, ragazzi,
vecchi e fanciulle:
Qua la parrucca,
presto la barba,
qua la sanguigna,
presto il biglietto!
Ehi, Figaro!
Ahimè! che furia!
Ahimè! che folla!
Uno alla volta
per carita'

Everyone calls me,
everyone wants me—
ladies, lads,
old men and maidens:
The wig here ...
quick, the shave...
the bleeding here ...
quick, the love note!
Hey, Figaro!
Mercy, what frenzy!
Mercy, what a crowd!
One at a time,
for heaven's sake!

Figaro! Son qua.
Ehi, Figaro! Son qua.
Figaro qua, Figaro là,
Figaro su, Figaro giù!
Pronto prontissimo son
come il fulmine,
sono il tactotum della citta'
Ah bravo, Figaro, bravissimo!
A te fortuna non mancherà.

Figaro! I'm here.
Hey, Figaro! I'm here
Figaro here, Figaro there,
Figaro up, Figaro down!
I'm fast .. fast as can be
quick as lightning,
I am the factotum of the city!
Ah, well done, Figaro— very well done!
Good fortune will not fail you

Translation by [illegible]

Please wait for the conclusion of this selection before turning the page

"Werther ... Je vous écris de ma petite chambre" ("Werther ... I am writing you from my little room")
from *Werther*

Music by Jules Massenet ~ Text by Edouard Blau, Paul Millet, and Georges Hartmann

Werther! Werther! Qui m'aurait dit la place
Que dans mon coeur il occupe aujourd'hui?
Depuis qu'il est parti, malgré moi,
Tout me lasse, et mon âme est pleine de lui!
Ces lettres! Ces lettres! Ah, je les relit sans cesse ...
Avec quel charme, mais aussi quelle tristesse!
Je devrais les détruire ... je ne puis!
"Je vous écrit de ma petite chambre. Un ciel gris et lourd de décembre pese sur moi comme un linceu, et je suis seule, toujours seul!"
Ah! Personne auprès de lui!
Pas un seul temoignage de tendress ou même du pitié!
Dieu! Comment m'est venu ce triste courage
D' ordonner cet exil et cet isolement!
"Des cris joyeux d'enfants montent sous ma fenêtre, des cris d'enfants! Et je pense à ce temps si doux où tous vos chers petits jouaient autour de nous. Ils m'oublieront peut-être?"
Non, Werther, dans leur souvenir, votre image reste vivante.
Et quand vous reviendrez ... mais doit-il revenir?
Ah! Ce dernier billet me glace et m'épouvante! ...
"Tu m'as dit, 'à Noël' et j'ai crié, 'Jamais!' " ...
On va bientôt connaître qui de nous disait vrai, ... mais
Si je dois reparaître, au jour fixé devant toi
Ne m'accuse pas, pleure-moi!
Ne m'accuse pas, pleure-moi!
Oui, de ses yeux si pleins de charme,
Ces lignes, tu les lira,
Et tu les mouilleras de tes larmes,
O Charlotte! Et tu frémiras,
Tu frémiras, tu frémiras!

Translation © 2000 by Lea Frey from recmusic.org

Werther! Werther! Who would have told me the place
Which in my heart he holds today?
Since he has left, in spite of myself,
Everything wearies me, and my soul is filled with him!
His letters! His letters! Ah, I reread them constantly ...
With what charm, but also what sadness!
I ought to destroy them ... I can't!
"I am writing you from my little room. A grey and heavy sky of December weighs on me like a shroud and I am alone, always alone!"
Ah! Nobody with him!
Not a single bit of evidence of tenderness or even of pity!
God! How did I come upon this sad courage
To order this exile and this isolation?
"Joyful cries of children rise from beneath my window, cries of children! And I think of the time so sweet when all your dear little ones were playing around us. They will forget me, perhaps?"
No, Werther, in their memory, your image remains alive.
And when you return ... but will he come back?
Ah! This last note freezes me and terrifies me! ...
"You said to me, 'Until Christmas,' and I said, 'Never!' " ...
One will soon know which of us was speaking truth, ... but
If I should reappear, on the fixed day, before you,
Do not accuse me, weep for me!
Do not accuse me, weep for me!
Yes, with those eyes so full of charm,
These lines, you will read them again,
And you will dampen them from your tears,
O Charlotte, and you will tremble,
You will tremble, you will tremble!

Please wait for the conclusion of this selection before turning the page.

"Mir ist die Ehre widerfaren" ("To me has fallen the honor") from *Der Rosenkavalier*

Music by Richard Strauss ~ Text by Hugo von Hofmannsthal

	OCTAVIAN
Mir ist die Ehre widerfahren, dass ich der hoch- und wohlgeborenen Jungfer Braut, in meines Herrn Vetters Namen, dessen zu Lerchenau Namen, die Rose seiner Liebe überreichen darf.	To me has fallen the honor of presenting to the high-born bride, in the name of my cousin the Baron of Lerchenau, this rose, as a token of his love.
	SOPHIE
Ich bin Euer Liebden sehr verbunden. Ich bin Euer Liebden in aller Ewigkeit verbunden. Hat einen starken Geruch. Wie Rosen, wie lebendige.	I am much indebted to Your Lordship. I am eternally indebted to Your Lordship. It has a strong scent of roses, living ones.
	OCTAVIAN
Ja, ist ein Tropfen persischen Rosenols darein getan.	Yes—a few drops of Persian attar have been poured on it.
	SOPHIE
Wie himmlische, nicht irdische, wie Rosen vom hochheiligen Paradies. Ist Ihm nicht auch?	A rose of heaven, not of earth, like roses of holy paradise. Don't you think so?
Ist wie ein Gruss vom Himmel. Ist bereits zu stark, als dass man's ertragen kann. Zieht einen nach, als lägen Stricke um das Herz. Wo war ich schon einmal und war so selig?	Like a greeting from heaven. Oh! the scent is so strong I can scarce bear it. Drawing me on like something tugging at my heart. Where did I taste such bliss?
	OCTAVIAN
Wo war ich schon einmal und war so selig?	Where did I taste such bliss?
	SOPHIE
Dahin muss ich zurück; dahin und müsst' ich völlig sterben auf dem Weg! Allein, ich sterb' ja nicht. Das ist ja weit. Ist Zeit und Ewigkeit in einem sel'gen Augenblick, den will ich nie vergessen bis an meinen Tod.	I must return there, even if I die along the way! But I shall not die. That is far away. In one blessed moment dwells all life and all eternity, may I never forget it until my death.
	OCTAVIAN
Ich war ein Bub', da hab' ich die noch nicht gekannt. Wer bin denn ich? Wie komm' denn ich zu ihr? Wie kommt denn sie zu mir? Wär ich kein Mann, die Sinne möchten mir vergehn. Das ist ein sel'ger Augenblick, den will ich nie vergessen bis an meinem Tod.	I was a child until I knew her. But who am I? What fate brings her to me? What fate brings me to her? Feeling and sense would leave me, were I not a man. This is a blessed moment, may I never forget it until my death

Translation © www.operaglot.com

"Die Nacht," Op. 10, No. 3 ("The Night")
Music by Richard Strauss ~ Text by Hermann von Gilm zu Rosenegg

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um im weitem Kreise,
Nun gib acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stromes,
Nimmt vom Kupferdach des Domes
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Night steps out of the woods,
And sneaks softly out of the trees,
Looks about in a wide circle,
Now beware.

All the lights of this earth,
All flowers, all colors
It extinguishes, and steals the sheaves
From the field.

It takes everything that is dear,
Takes the silver from the stream,
Takes away, from the cathedral's copper roof,
The gold.

The shrubs stand plundered,
Draw nearer, soul to soul;
Oh, I fear the night will also steal
You from me.

Translation © Lawrence Snyder and Rebecca Plack from recmusic.org

"Allerseelen," Op. 10, No. 8 ("All Souls' Day")
Music by Richard Strauss ~ Text by Hermann von Gilm zu Rosenegg

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Astern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai

Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
And let us speak again of love,
As once we did in May.

Give me your hand, so that I can press it secretly;
And if someone sees us, it's all the same to me.
Just give me your sweet gaze,
As once you did in May.

Flowers adorn today each grave, sending off their fragrances;
One day in the year are the dead free.
Come close to my heart, so that I can have you again,
As once I did in May.

Translation © Emily Ezust from recmusic.org

"Ständchen," Op. 17, No. 2 ("Serenade")
Music by Richard Strauss ~ Text by Adolf Friedrich, Graf von Schack

Mach auf, mach auf, doch leise mein Kind,
Um keinen vom Schlummer zu wecken.
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise, mein Madchen, daß nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.

Mit Tritten, wie Tritte der Elfen so sacht,
Um uber die Blumen zu hupfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlupfen
Rings schlummern die Bluten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach

Sitz nieder, hier dammert's geheimnisvoll
Unter den Lindenbaumen,
Die Nachtigall uns zu Haupten soll
Von unseren Kussen traumen,
Und die Rose, wenn sie am Morgen erwacht,
Hoch gluhn von den Wonnenschauern der Nacht.

Open up, open, but softly my dear,
So as to wake no one from sleep
The brook hardly murmurs, the wind hardly shakes
A leaf on bush or hedge.
So, softly, my maiden, so that nothing stirs,
Just lay your hand softly on the doorlatch.

With steps as soft as the footsteps of elves,
Soft enough to hop over the flowers,
Fly lightly out into the moonlit night,
To steal to me in the garden
The flowers are sleeping along the rippling brook,
Fragrant in sleep, only love is awake.

Sit, here it darkens mysteriously
Beneath the lindens,
The nightingale over our heads
Shall dream of our kisses,
And the rose, when it wakes in the morning,
Shall glow from the wondrous passions of the night.

Translation © Lawrence Snyder and Rebecca Plack from recmusic.org

"Oh! Oh! Qu'est-ce que c'est?" ("Oh! Oh! What is this?") from *Pelléas et Mélisande*

Music by Claude Debussy ~ Text by Maurice Maeterlinck

Oh! Oh! Qu'est-ce que c'est? Tes cheveux descendent vers moi!	Oh! Oh! What is this? Your hair falls down on me!
Mélisande, toute ta chevelure est tombee de la tour!	Mélisande, all your beautiful locks have come down from the tower!
Je les tiens dans les mains, je les tiens dans la bouche ...	I am holding it in my hands, I am holding it in my mouth ...
Je les tiens dans les bras, je les mets autour de mon cou.	I am holding it in my arms, I am putting it around my neck.
Je n'ouvrirai plus les mains cette nuit!	No more tonight will I open my hands!
Non, non, non! ...	No, no, no! ...
Je n'ai jamais vu de cheveux comme les tiens, Mélisande!	I never have seen hair like yours, Mélisande!
Vois, vois, vois!	Look, look, look!
Ils viennent de si haut et ils m'inondent encore jusqu'au cœur !	It comes down from so high and it inundates me still as far as my heart!
Ils m'inondent encore jusqu'aux genoux!	They envelope me as far as my knees!
Et ils sont doux comme s'ils tombaient du ciel! ...	And it is as soft as if it fell from heaven! ...
Je ne vois plus le ciel a travers tes cheveux.	I no longer see the sky beyond your hair.
Tu vois, tu vois? ...	You see, you see? ...
Mes deux mains ne peuvent pas les tenir;	My two hands can no longer hold it;
il y en a jusque sur les branches du saule ...	there is some as far as the branches of the willow ...
Ils vivent comme des oiseaux dans mes mains,	It is alive like birds in my hands,
et ils m'aiment plus que toi!	and it loves me more than you!
Non, non, non, je ne te delivre pas cette nuit.	No, no, no, I will not let you free this night ...
Tu es ma prisonierre cette nuit, toute la nuit.	You are my prisoner tonight, and all nights.
Je les noue aux branches du saule ...	I am tying it to the willow ...
Tu ne t'en iras plus. Regarde, j'embrasse tes cheveux ...	You will not get ever get away. Look, I am kissing your hair.
Je ne souffre plus au milieu de tes cheveux.	I forget to be sad in the cradle of your hair.
Tu entends me baisers le long de tes cheveux?	Can you hear my kisses along your hair?
Ils montent le long de tes cheveux	They rise up the length of your hair.
Il faut que chacun t'en apporte.	It is necessary that each hair bring you my kisses.
Tu vois, je puis ouvrir les mains .	You see, I have my hands free ...
J'ai les mains libres et tu ne peux plus m'abandonner ...	My hands release you, but you cannot leave me . .

Translation by Nico Castel from *French Opera Libretti*, volume 1, © 1999

"Brüderlein" ("Brothers") from *Die Fledermaus*

Music by Johann Strauss Jr. ~ Text by Johann Wolfgang Goethe

Brüderlein, Brüderlein und Schwesterlein wollen alle wir sein, stimmt mit mir ein!	Brothers, brothers and sisters we all want to be, join in with me!
Brüderlein, Bruderlein und Schwesterlein, laßt das traute Du uns schenken,	Brothers, brothers and sisters, let us offer each other the intimate "Thou,"
für die Ewigkeit, immer so wie heut',	for all eternity, always so as it is today,
wenn wir morgen noch dran denken!	when we think of it still as tomorrow!
Erst ein Kuß,	First a kiss,
dann ein Du, Du ... immerzu! ...	then a "Thou," "Thou" ... forever and ever!

Translation © 1994 by Irusha C. Downey

Please wait for the conclusion of this selection before turning the page

Next Student Recital

Friday, April 11 at 8 p.m.
Field Concert Hall

J. S. Bach — **Suite No. 5 in C minor for Violoncello Solo, BWV 1011**
Rex Surany, double bass

Enesco — **Concertstück**
Jongen — **Allegro appassionato, Op. 79**
Marina Thibeault, viola
Jungeun Kim, piano

Korngold — **Suite for Two Violins, Cello, and Piano, Left Hand, Op. 23**
Shanshan Yao, violin
Quan Yuan, violin
Yu-Wen Wang, cello
Kuok-Wai Lio, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

Please wait for the conclusion of this selection before turning the page.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Fourth Student Recital
Friday, April 11 at 8 p.m.
Field Concert Hall

Suite No. 5 in C minor for Violoncello Solo, BWV 1011 — Johann Sebastian Bach (1685–1750)

Prélude
Allemande
Courante
Sarabande
Gavotte I and II
Gigue

Rex Surany, double bass

Allegro appassionato, Op. 79 — Joseph Jongen (1873–1953)

Concertstück — Georges Enesco (1881–1955)

Marina Thibeault, viola
Jungeun Kim, piano

INTERMISSION

Suite for Two Violins, Cello, and Piano, Left Hand, Op. 23 — Erich Korngold (1897–1957)

Präludium und Fuge
Walzer
Groteske
Lied
Rondo—Finale (Variationen)

Shanshan Yao, violin
Quan Yuan, violin
Yu-Wen Wang, cello
Kuok-Wai Lio, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Korngold suite was prepared by Ida Kavafian.

Performers

Kuok-Wai Lio from Macau, China, is a student of Gary Graffman and entered Curtis in 2006.

Rex Surany from Plainsboro, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2007.

Marina Thibeault from Québec City is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Yu-Wen Wang from Kaohsiung City, Taiwan, is a student of Peter Wiley and entered Curtis in 2003.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Curtis Recital

Sunday, April 13 at 3 p.m.
Field Concert Hall
Alumni Recital Series: Shmuel Ashkenasi, violin
and Meng-Chieh Liu, piano

Schubert	**Trio No. 2 in E-flat major, D. 929** Shmuel Ashkenasi, violin ('63) David Soyer, cello Meng-Chieh Liu, piano ('93)
Schubert	**Rondo in B minor, D. 895 ("Rondeau brilliant")** **Sonata in A major, D. 574 ("Duo")** Shmuel Ashkenasi, violin ('63) Meng-Chieh Liu, piano ('93)

Tickets: $28
Curtis Ticket Office: 215-893-7902

Next Student Recital

Sunday, April 13 at 8 p.m.
Field Concert Hall

Enesco	**Sonata No. 1 in F-sharp minor, Op. 24, No. 1**
Schumann	**Sonata No. 1 in F-sharp minor, Op. 11**
Sharlat	***Sch-Tch-tableau***
Tchaikovsky	**Sonata in G major, Op. 37**
	Christopher Falzone, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Alumni Recital Series

Shmuel Ashkenasi and Meng-Chieh Liu
An All-Schubert Chamber Recital
Sunday, April 13 at 3 p.m.
Field Concert Hall

Sonata in A major, D. 574 ("Duo") — Franz Schubert (1797–1828)
- Allegro moderato
- Scherzo: Presto
- Andantino
- Allegro vivace

Rondo in B minor, D. 895 ("Rondeau brillant")
Shmuel Ashkenasi, violin
Meng-Chieh Liu, piano

INTERMISSION

Trio No. 2 in E-flat major, D. 929
- Allegro
- Andante con moto
- Scherzando: Allegro moderato
- Allegro moderato

Shmuel Ashkenasi, violin
David Soyer, cello
Meng-Chieh Liu, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Performers

Shmuel Ashkenasi ('63), *violin*
As first violinist of the famed Vermeer Quartet, Shmuel Ashkenasi gained a reputation as one of the world's outstanding chamber musicians. He was born in Tel Aviv, Israel, and attended the Musical Academy of Tel Aviv, giving his first public performance at the age of eight. After studying with Ilona Feher, he came to the United States to study with Efrem Zimbalist at The Curtis Institute of Music. He won the Merriweather Post Competition, was a finalist in Belgium's Queen Elisabeth competition, and received second prize in the International Tchaikovsky Competition in Moscow.

Mr. Ashkenasi has toured the former Soviet Union twice and concertized extensively in Europe, Israel, the Far East, and the United States. He has collaborated with Rudolf Serkin, Thomas Hampson, Murray Perahia, Peter Serkin, and Menahem Pressler. From 1969 until 2007, Mr. Ashkenasi was professor of music and artist-in-residence at Northern Illinois University, and for the last several years, he has taught at Roosevelt University in Chicago. Mr. Ashkenasi joined the faculty of The Curtis Institute of Music in 2007.

Meng-Chieh Liu ('93), *piano*
Meng-Chieh Liu first made headlines as a twenty-one-year-old student at The Curtis Institute of Music when he substituted for André Watts at the Academy of Music in Philadelphia. The concert earned high acclaim from critics and audience alike, and

it was followed by a number of widely praised performances, including a recital at the Kennedy Center and a concert on the Philadelphia All-Star Forum Series. A dedicated chamber musician, as well as solo artist, Mr. Liu has collaborated with musicians in North America, Europe, and Asia, in addition to working with artists in other disciplines, including Mikhail Baryshnikov, who invited him to work with his White Oak Dance Project.

Mr. Liu received his Bachelor of Music degree from The Curtis Institute of Music, where he studied with Jorge Bolet, Eleanor Sokoloff, and Claude Frank. He received the 2002 Philadelphia Musical Fund Society Career Advancement Award and first prizes in the Stravinsky, Asia Pacific Piano, and Mieczyslaw Munz competitions. Mr. Liu has been on the faculty of The Curtis Institute of Music since 1993 and joined the faculty of Roosevelt University in 2006.

David Soyer, *violoncello*

David Soyer, who was born in Philadelphia, studied with Diran Alexanian, Emanuel Feuermann, and Pablo Casals. He has concertized extensively throughout the world and has made numerous recordings both as a soloist and as cellist with the Guarneri String Quartet.

Mr. Soyer is a faculty member of the Juilliard School and Manhattan School of Music, and he has been the recipient of honorary doctorate degrees from the University of Southern Florida and State University of New York at Binghamton. Mr. Soyer joined the faculty of The Curtis Institute of Music in 1968 and holds the Orlando Cole Chair in Violoncello Studies.

Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin, Co-Chairman
Fanabel Block Kremens, Co-Chairman
Marcantonio Barone
Blanche H. Burton-Lyles
Mary Wheelock Javian
Alan Morrison
Richard A. Shapp
Brittany Sklar, Student Representative

The 2008–09 Alumni Recital Series

Sunday, December 7 at 3 p.m.
Jennifer Koh, violin, and Ieva Jokubaviciute, piano

Sunday, February 1 at 3 p.m.
Gary Graffman and Friends celebrate his eightieth birthday

Sunday, February 22 at 3 p.m.
Vertigo String Quartet

Sunday, April 19 at 3 p.m.
Rinat Shaham, soprano, and Mikael Eliasen, piano

Save these dates—and save more by purchasing a season subscription. Tickets go on sale June 2. Watch your mail for details in late May and visit www.curtis.edu.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Fifth Student Recital
Sunday, April 13 at 8 p.m.
Field Concert Hall

Sonata No. 1 in F-sharp minor, Op. 24, No. 1 — Georges Enesco (1881–1955)
- Allegro molto moderato e grave
- Presto vivace
- Andante molto espressivo

Sonata No. 1 in F-sharp minor, Op. 11 — Robert Schumann (1810–56)
- Introduzione: Un poco adagio—Allegro vivace
- Aria
- Scherzo e Intermezzo: Allegrissimo—Lento
- Finale: Allegro un poco maestoso

INTERMISSION

Sch-Tch-tableau — Yevgeniy Sharlat ('01) (b. 1977)

Christopher Falzone, piano

Sonata in G major, Op. 37 Peter Ilyich Tchaikovsky

Moderato e risoluto (1840–93)

Andante non troppo quasi moderato

Scherzo: Allegro giocoso

Christopher Falzone, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Performer

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Curtis Composers with the Curtis Symphony Orchestra
Monday, April 14 at 8 p.m.
Field Concert Hall

Stephen Cabell	***LUX*** conducted by Teddy Abrams
Ke-Chia Chen	**Clarinet Concerto:** **"Song of the Wanderer"** Johnny Teyssier, clarinet conducted by Teddy Abrams
Matthew Cmiel	***Viral Infection*** conducted by Daniel Stewart
Christopher Rogerson Jie Wang	***A Prayer for Spring*** **Symphony No. 1** conducted by Kuok-man Lio
Christopher Weiss	***Voice of the Unknown Soldier*** conducted by Sarah Hatsuko Hicks ('99)

This Spring at Curtis

The Curtis Symphony Orchestra

Sunday, April 27 at 8 p.m.
Verizon Hall at the Kimmel Center

Christoph Eschenbach, conductor
Leon Fleisher, piano

Schuller	***Seven Studies on Themes of Paul Klee***
Hindemith	**Klaviermusik mit Orchester (Piano, Left Hand)**
Dvořák	**Symphony No. 9 ("From the New World")**

Tickets: $5–$36
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org

The Curtis Opera Theatre

Iolanta by Peter Ilyich Tchaikovsky
Friday, May 9 at 8 p.m.
Sunday, May 11 at 2:30 p.m.
Prince Music Theater

Rossen Milanov, conductor

Concert production with the Curtis Symphony Orchestra, sung in the original Russian with English supertitles

This production is funded in part by a grant from the Spector Gadon & Rosen Foundation.

Tickets: $33
UpStages: 215-569-9700 or www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Sixth Student Recital
Curtis Composers with the Curtis Symphony Orchestra
Monday, April 14 at 8 p.m.
Field Concert Hall

LUX — Stephen Cabell (b. 1984)

Teddy Abrams, conductor

Clarinet Concerto ("Song of the Wanderer") — Ke-Chia Chen (b. 1979)

Johnny Teyssier, clarinet
Teddy Abrams, conductor

Viral Infection — Matthew Cmiel (b. 1989)

Daniel Stewart, conductor

Symphony No. 1 — Wang Jie (b. 1980)

Adagio—Agitato, con moto—
Adagissimo, con rubato

Kuok-man Lio, conductor

A Prayer for Spring — Chris Rogerson (b. 1988)

Kuok-man Lio, conductor

Voice of the Unknown Soldier — Christopher Weiss (b. 1980)

Sarah Hatsuko Hicks, conductor

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Composers

Stephen Cabell from Owensboro, Ky., is a student of Richard Danielpour and entered Curtis in 2003.

Ke-Chia Chen from Taiwan is a student of Richard Danielpour and entered Curtis in 2006.

Matthew Cmiel from San Francisco is a student of Jennifer Higdon and entered Curtis in 2007.

Chris Rogerson from Amherst, N.Y., is a student of Jennifer Higdon and entered Curtis in 2006.

Wang Jie from New York City is a student of Richard Danielpour and entered Curtis in 2007.

Christopher Weiss from Portsmouth, N.H., is a student of Richard Danielpour and entered Curtis in 2005.

Performers

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Kuok-man Lio from Macau, China is a student of Otto-Werner Mueller and entered Curtis in 2005.

Daniel Stewart from San Francisco is a student of Otto-Werner Mueller and entered Curtis in 2007.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Sarah Hatsuko Hicks (Conducting '99)

Next Student Recitals

Tuesday, April 15 at 5:15 p.m.
Woodwind Class Recital
Field Concert Hall

Works by Beethoven, d'Indy, and Milhaud

Tuesday, April 15 at 8 p.m.
Graduation Recital: Shanshan Yao, violin
Field Concert Hall

Works by Brahms, Mozart, Qin, Respighi, and Sarasate

Tuesday, April 15 at 8 p.m.
The Curtis Brass Ensemble, conducted by Paul Bryan ('93)
St. Mark's Episcopal Church

Works by Bull, Byrd, Clarke, Fauré, Gabrieli, Hazell, Kelly, Laurisden, Nelhybel, Pachelbel, Pryor, Stölzel, and Telemann

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The Curtis Institute of Music

2007–08 Student Recital Series

Curtis Composers with the Curtis Symphony Orchestra
Monday, April 14 at 8 p.m.
Field Concert Hall

Ke-Chia Chen
Clarinet Concerto ("Song of the Wanderer")

The world of art music has long been divided into two camps. On one side is the belief that music is meant to express and revel in our innermost human emotions. On the other, that music must be appreciated for itself only, detached from the bonds of our emotions and human frailties. In the neverending quest of expression and self-discovery, oftentimes we composers take journeys through both camps. "Song of the Wanderer in its unfolding reflects one such journey. Here the wanderer, like a falling seed carried far from its home by the westward wind, looks for a place to land and take root. The destination … unknown, but the journey, oh so rewarding.

Matthew Cmiel
Viral Infection

I began writing *Viral Infection* in January 2008. Originally, it was intended to be a straight, simple theme-and-variations in which I could really experiment with the sounds that different combinations of instruments make, but very early on in the process, I discovered that my material suggested something slightly more complex. This piece still is a theme-and-variations and still is an experiment in orchestration, but tied into the theme I have a more sinister undertone. Slowly, through the variations, this more sinister undertone takes a more prominent voice, until the pretty theme of the beginning is harshly overshadowed by this gross and violent infection into the piece. What began as a mild state of discomfort develops into the full-throated roaring and dissonance of pain. Eventually, however, the virus burns itself out of the system and a return to a healthy state is achieved. Yet this is a healthy state that is exhausted, the disease is gone, and all that is left is a desire to rest.

Wang Jie
Symphony No.1

Awakening

On the night of Carnival,
Our fragmented hearts met.

By the time truth inflames the wound
And you reach out to truth I discover,
I have been drawn to you.

By what brings us to ache,
Not what we celebrate.

–Wang Jie

Chris Rogerson
A Prayer for Spring

A Prayer for Spring seems like an appropriate title for a piece of mine, considering I've spent the majority of my life growing up in Buffalo, N.Y., enduring endlessly long and snowy winters. I remember that we prayed for spring in February on Groundhog Day, silently knowing that it was a hopeless cause. We prayed in March but understood in our hearts that it would come in like a lion and leave like one. "April is the cruellest month," wrote T.S. Eliot—let's just say that our prayers weren't answered then either.

But this piece is about more than just hoping for warmer weather—it really is about renewal. I've recently done some thinking about the span of life: how you are born into the world, how you leave it, and what's in between. *A Prayer for Spring* is the product of this thinking. I thought about when I was very young, when I was filled with wonder and awe, and that is reflected in the opening texture. As the piece progresses, there are moments of exuberance and happiness, and there are moments that are darker and more troubled. Finally, at the conclusion, there is a return to the opening sonority, the wonder, and the awe. And that's how I want to leave the world: with as much excitement as I had coming into it.

Christopher Weiss
Voice of the Unknown Soldier

Each time I begin composing a new work, I start one of two ways: with a dramatic idea or a musical idea. For *Voice of the Unknown Soldier*, a dramatic idea was the catalyst for the work.

My family's history of military service has been part of my memories since early childhood. I remember hearing my maternal grandfather's stories about his service in the Navy and the Air Force, as well as the attack on Pearl Harbor, at which he was present. I remember my father's stories about his service in the Navy as a submariner during the Vietnam War and my uncle's stories of service in the Coast Guard around the same time. Now I hear stories from my younger sister, who followed my father by serving in the Navy. Stories, then—human stories with all their inherent drama—inspired this new composition.

Voice of the Unknown Soldier was composed and orchestrated between September 28 and November 13, 2007. As with any musical work incorporating a strong dramatic or narrative impulse, I began far in advance with research. I knew that the greatest challenge in this piece would be to honor the personal journeys our servicemen and women undertake without succumbing to cliché or naive sentimentality. I revisited all the standard war movies, both old and new, but I wanted to limit my reading to the current war in Iraq.

One book leads to another, and one day I found myself on a train from Philadelphia to New York City with Nathaniel Fick's combat memoir *One Bullet Away*, based on Fick's service as a Marine Corp Officer in Iraq and Afghanistan. As I made my way through the pages, I was struck by two things: First, in combat there are remarkable human stories to be shared; second, I can comprehend a remarkably small part of what it is like to have lived those stories.

That same night I contacted Fick about the piece I was composing. Since that initial contact, Nathaniel Fick has been an extremely influential collaborator, discussing with me my dramatic goals in music as they relate to his actual experiences on the frontline. His perspective, his advice has strengthened the overall dramatic narrative of this piece in a way that my reading alone, no matter how extensive, could not.

It is my hope that *Voice of the Unknown Soldier* will reflect the many stories of soldiers, both past and present. In the end, it is the human stories that reveal the day-to-day experience of living in a state of war.

What would the world be like if these stories were left untold, inchoate, unremembered?

Voice of the Unknown Soldier: A Marine's First Listen
by Nathaniel Fick

This symphony hall is a long way from the battlefield only until the lights go down and the first note sounds. From Spartan pipers on the plains of Thermopylae to Metallica on iPods in Baghdad, from Shostakovich in besieged Leningrad to Barber's "Adagio for Strings" in Oliver Stone's *Platoon*, music is part of how we fight wars, and how we remember them.

Christopher Weiss's tone poem *Voice of the Unknown Soldier* rings true to my experience of combat tours in Afghanistan and Iraq. It isn't a political statement—soldiers and Marines have more immediate concerns than politics. Nor is it artistically contrived—given music's historical and visceral ties to warfare, Weiss avoids the pitfalls of "dancing about architecture."

His work is cast in three sections. The three-note rhythmic motif of the first evokes, for me, the staccato chatter of a rifle firing bursts. As the counterpoint builds, one player/one drum becomes two players/two drums, become three players/twelve drums, become four players/twenty drums. In this way,

individual soldiers are melded into teams. Peacetime training's Sousa march fades to a dream … and we wake with a crash to combat's reality: revolving nightmares, sleeping and waking, sleeping and waking.

Fortunately, humans are nothing if not adaptable. The shots and explosions represented in the piece's central section quickly become white noise. I remember my exhausted platoon asleep on the ground one night near a highway crossroads in central Iraq. Enemy artillery fire exploded into a field next to us, shaking the earth and sending towers of purple and yellow fire into the dark sky. A few men stuck their heads up, to see what was happening, before drifting off to sleep again. The rest never stirred.

Hours are seconds, and seconds are lifetimes. Close combat is hyperkinetic, without transitions: eat half a granola bar, kill an enemy fighter, then finish the other half. It's also capricious. After one particularly vicious fight, I found a Marine sitting in the dirt, holding an AK-47 bullet in his palm. It had passed through a friend of ours before ricocheting to a halt. When I asked the sergeant what he was thinking, he replied, "The difference between life and death out here is seconds and millimeters—it's the sacred geometry of chance."

Sacred is the right word. Solemn, dignified, gentle, hymn-like—we hear it at the end of the second section. Interludes of humanity—a child chasing a ball, a bird bathing in a roadside puddle—are more beautiful for the violence surrounding them.

Then, with a boom, it's over. For some, the boom is an unlucky shot or a lethal bomb blast. For others, it's the wheels touching down on a hometown runway. Either way, after the boom, a void.

Nathaniel Fick graduated from Dartmouth with high honors in classics before serving as a Marine Corps infantry officer in Afghanistan and Iraq. He is the author of the New York Times *bestseller* One Bullet Away, *named one of the best books of 2005 by the* Washington Post.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Seventh Student Recital
Woodwind Class Recital
Tuesday, April 15 at 5:15 p.m.
Field Concert Hall

***Dixtuor*, Op. 75** — Darius Milhaud (1892–1974)

Rude
Lent
Violent

Adam M. Kiswardy, oboe
Korey Marshall, English horn
Sonora Slocum, flute
Masha Popova, flute
Yao Guang Zhai, clarinet
Ruokai Chen, bass clarinet
William Short, bassoon
Wenmin Zhang, bassoon
Ryan Stewart, horn
Courtney Prizrenac, horn

Chanson et danses, Op. 50 Vincent d'Indy
(1851–1931)

Michelle Duskey, oboe
Maron Khoury, flute
Johnny Teyssier, clarinet
Kelly Coyle, clarinet
William Short, bassoon
Wenmin Zhang, bassoon
Rebekah Daley, horn

Sonata No. 8 in C minor, Op. 13 ("Pathétique"), arranged by S. Hewitt Ludwig van Beethoven
(1770–1827)

Grave—Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

Michelle Duskey, oboe
Adam M. Kiswardy, oboe
Ruokai Chen, clarinet
Kelly Coyle, clarinet
Harrison Drake Hollingsworth, bassoon
William Short, bassoon
Wenmin Zhang, bassoon
Courtney Prizrenac, horn
Adedeji Bailes Ogunfolu, horn

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Ruokai Chen from Hockessin, Del., is a student of Donald Montanaro and entered Curtis in 2006.

Kelly Coyle from Naperville, Ill., is a student of Donald Montanaro and entered Curtis in 2007.

Rebekah Daley from Cleveland is a student of Jennifer Montone and entered Curtis in 2006.

Michelle Duskey from Monroeville, Pa., is a student of Richard Woodhams and entered Curtis in 2007.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2004.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Adam M. Kiswardy from Valencia, Calif., is a student of Richard Woodhams and entered Curtis in 2007.

Korey Marshall from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Adedeji Bailes Ogunfolu from Silver Spring, Md., is a student of Jennifer Montone and entered Curtis in 2007.

Masha Popova from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Courtney Prizrenac from Burlington, Ontario, is a student of Jennifer Montone and entered Curtis in 2006.

William Short from Round Rock, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2006.

Sonora Slocum from New York City is a student of Jeffrey Khaner and entered Curtis in 2007.

Ryan Stewart from Medford Lakes, N.J., is a student of Jennifer Montone and entered Curtis in 2004.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Yao Guang Zhai from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Wenmin Zhang from Beijing is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recitals

Tuesday, April 15 at 8 p.m.
Graduation Recital: Shanshan Yao, violin
Field Concert Hall

Works by Brahms, Mozart, Qin, Respighi, and Sarasate

Tuesday, April 15 at 8 p.m.
Curtis Brass Ensemble Recital, conducted by Paul Bryan ('93)
St. Mark's Episcopal Church

Works by Bull, Byrd, Clarke, Fauré, Gabrieli, Hazell, Kelly, Laurisden, Nelhybel, Pachelbel, Pryor, Stölzel, and Telemann

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Eighth Student Recital
Graduation Recital—Shanshan Yao, violin
Tuesday, April 15 at 8 p.m.
Field Concert Hall

Sonata in B-flat major, K. 454 — Wolfgang Amadeus Mozart (1756–91)
Largo—Allegro
Andante
Allegretto

Shanshan Yao, violin
Kuok-man Lio, piano

Sonata in B minor — Ottorino Respighi (1879–1936)
Moderato
Andante espressivo
Passacaglia: Allegro moderato ma energico

Shanshan Yao, violin
Yekwon Sunwoo, piano

INTERMISSION

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833–97)

Allegro amabile
Andante tranquillo—Vivace
Allegretto grazioso (quasi andante)

Ode to Beijing — Yongcheng Qin (b. 1933)

***Zigeunerweisen*, Op. 20** — Pablo de Sarasate (1844–1908)

Shanshan Yao, violin
Kuok-man Lio, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Performers

Shanshan Yao entered The Curtis Institute of Music in 2003 and studies with renowned violinist Aaron Rosand. Prior to entering Curtis, she studied at the Mount Royal College Conservatory in Canada, where she won most of the major Canadian competitions. As a soloist, she has performed with the Calgary Philharmonic Orchestra, Calgary Civic Symphony Orchestra, Banff Centre Chamber Orchestra, and Japan's Sendai Philharmonic Orchestra. Her orchestra debut took place at age twelve, playing Bruch's Violin Concerto in G minor with the Shanghai Radio Symphony Orchestra. Recently she was invited to appear in a special performance for the former Secretary of State Colin Powell at the Eisenhower Fellowships Conference in Philadelphia.

Ms. Yao is the recipient of several awards and prizes, including the Michael Hill International Violin Competition in New Zealand, Shean String Competition in Canada, and Corpus Christi International Competition for Piano and Strings, among others. In 2007 she attended the Music@Menlo Chamber Music Institute, and in February 2008 she participated in the festival's winter residency. Festival appearances also include Music from Angel Fire, Aspen, Summit, Sarasota, Banff, and Morningside Music Bridge.

Ms. Yao, from Anhui, China, holds the John J. Medveckis Annual Fellowship.

Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Yekwon Sunwoo from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Next Student Recital

Wednesday, April 16 at 8 p.m.
Graduation Recital: Tien-Hsin "Cindy" Wu, violin
Field Concert Hall

Beethoven — **Trio in G major, Op. 9, No. 1**
Tien-Hsin "Cindy" Wu, violin
Steven Tenenbom, viola ('79)
Peter Wiley, cello ('74)

Schubert — **Sonata in A major, D. 574 ("Duo")**
Stravinsky — **Divertimento**
Tien-Hsin "Cindy" Wu, violin
Natalie Zhu, piano ('97)

Tien-Hsin "Cindy" Wu — ***Hora Staccato Rhapsody***
Tien-Hsin "Cindy" Wu, violin
Yiying Julia Li, violin
Marina Thibeault, viola
Camden Shaw, cello
Paul Kowert, double bass

Ysaÿe — **Sonata in E major, Op. 27, No. 6**
Tien-Hsin "Cindy" Wu, violin

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Ninth Student Recital
The Curtis Brass Ensemble, conducted by Paul Bryan
Tuesday, April 15 at 8 p.m.
St. Mark's Episcopal Church

Jericho Clangor — Darin Kelly (b. 1968)

Concerto in D major, TWV 40:202, — Georg Philipp Telemann (1681–1767)
arranged by Jean Thilde
Allegro
Adagio
Allegro

Pavane for orchestra, Op. 50, — Gabriel Fauré (1845–1924)
arranged by Shawn Pollard

Three Intradas — Vaclav Nelhybel (1919–96)
Allegro maestoso
Marcato
Allegro con brio
The Curtis Brass Ensemble

Blue Bells of Scotland — Arthur Pryor (1870–1942)
arranged by David Marlatt
Weston Sprott, trombone
The Curtis Brass Ensemble

Magnificat in C major — Charles Pachelbel (1690–1750)
transcribed by Arthur Frackenpohl

INTERMISSION

The Earl of Oxford's March — William Byrd (1543–1623)
arranged by Elgar Howarth

Pavan — John Bull (1562–1628)

The Curtis Brass Ensemble

Concerto in E-flat major — Gottfried Stölzel (1690–1749)
arranged by Gordon Mathie
Maestoso
Andante
Allegro

David Bilger, trumpet
The Curtis Brass Ensemble

O magnum mysterium — Morten Lauridsen (b. 1943)
arranged by Darin Kelly

Canzon septimi toni No. 1 — Giovanni Gabrieli (1554–1612)
from *Sacrae symphoniae*

The Curtis Brass Ensemble

Cousins — Herbert L. Clarke (1867–1945)

David Bilger, trumpet
Weston Sprott, trombone
The Curtis Brass Ensemble

***Brass Cats*, selections** — Chris Hazell (b. 1948)
Mr. Jums
Kraken

The Curtis Brass Ensemble

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Performers

Weston Sprott ('06), *trombone*

In 2005 Weston Sprott was appointed second trombone of the Metropolitan Opera Orchestra. He began his musical training in his hometown of Spring, Texas, then attended Indiana University before completing his Bachelor of Music degree at The Curtis Institute of Music. His primary teachers include Michael Warny, Carl Lenthe, and Nitzan Haroz.

While at Curtis, Mr. Sprott held the position of principal trombone in the Pennsylvania Ballet Orchestra and the Delaware Symphony Orchestra. His Texas Trombone Octet won the Emory Remington competition and performed at the International Trombone Festival in Helsinki, Finland.

Mr. Sprott has performed with the Philadelphia Orchestra, Oslo Philharmonic, Chamber Orchestra of Philadelphia, Tanglewood Music Center, Spoleto Festival USA, and the Sphinx Symphony, among others. He has worked with many of the world's great conductors, including Simon Rattle, James Levine, Kurt Masur, Lorin Maazel, Christoph Eschenbach, and André Previn.

In September 2007 Mr. Sprott made his Carnegie Hall solo debut, performing Lars Erik-Larsson's Concertino in Weill Recital Hall at the invitation of the Bulgarian Consulate. An artist/clinician for the Edwards Instrument Company, he performs exclusively on Edwards trombones. He also uses Doug Elliott mouthpieces.

David Bilger, *trumpet*

Hailed by the *New York Times* for his playing of "easy brilliance" and by the *Washington Post* for his "engaging legato touch," David Bilger has held the position of principal trumpet of the Philadelphia Orchestra since 1995. He previously held the same position with the Dallas Symphony.

Mr. Bilger's solo performances with the Philadelphia Orchestra include the Tomasi Trumpet Concerto at Carnegie Hall and on tour in North and South America in 1998; Haydn's Trumpet Concerto in February 2003; Copland's *Quiet City* in October 2004; and Bloch's *Proclamation* in 2006. He has also appeared as a soloist with the Dallas, Houston, and Oakland symphonies; Chamber Orchestra of Philadelphia; Indianapolis Chamber Orchestra; and Philharmonia Virtuosi of New York, among others, and has performed recitals in numerous major American cities.

Mr. Bilger has appeared with the Chamber Music Society of Lincoln Center, with which he recorded Bach's *Second Brandenburg Concerto*. Other chamber music appearances include Chamber Music Northwest, New York Trumpet Ensemble, Saint Luke's Chamber Ensemble, and guest appearances with the Canadian and Empire brass. He has released a recording of new electro-acoustic music for trumpet and synthesizers with composer Meg Bowles.

Mr. Bilger is on the faculties of The Curtis Institute of Music and Temple University. He was educated at the Juilliard School of Music and the University of Illinois.

The Curtis Brass Ensemble

Horn
James Alexander, *guest*
Sarah Boxmeyer, *guest*
Corey Klein

Trumpet
Matthew Ebisuzaki
Matthew Neal Kitzen-Abelson
Rachel Serber
Christopher Stingle
Stanford L. Thompson

Trombone
Achilles Liarmakopoulos
Samuel Schlosser
Ryan Seay
Chris Guilfoyle, *bass trombone*

Tuba
Steve Lakawicz, *guest*

Conducted by Paul Bryan
(Trombone '93)

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventieth Student Recital
Graduation Recital—Tien-Hsin "Cindy" Wu, violin
Wednesday, April 16 at 8 p.m.
Field Concert Hall

Sonata in A major, D. 574 ("Duo") — Franz Schubert (1797–1828)
Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

Tien-Hsin "Cindy" Wu, violin
Natalie Zhu, piano

Trio in G major, Op. 9, No. 1 — Ludwig van Beethoven (1770–1827)
Adagio—Allegro con brio
Adagio ma non tanto e cantabile
Scherzo: Allegro
Presto

Tien-Hsin "Cindy" Wu, violin
Steven Tenenbom, viola
Peter Wiley, cello

INTERMISSION

Sonata in E major, Op. 27, No. 6 — Eugène Ysaÿe (1858–1931)

Tien-Hsin "Cindy" Wu, violin

Divertimento — Igor Stravinsky (1882–1971)

Sinfonia
Danses suisses
Scherzo
Pas de deux

Tien-Hsin "Cindy" Wu, violin
Natalie Zhu, piano

Hora Staccato Rhapsody — Tien-Hsin "Cindy" Wu (b. 1984)
on a Theme by Dinicu

Tien-Hsin "Cindy" Wu, violin
Yiying Julia Li, violin
Marina Thibeault, viola
Camden Shaw, cello
Paul Kowert, double bass

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Performers

Tien-Hsin "Cindy" Wu from Taipei, Taiwan, entered The Curtis Institute of Music in 2003 and studies with renowned violinist Ida Kavafian. While at Curtis she won third prize in the 2004 David Oistrakh International Violin Competition and has performed as a soloist with the Odessa Philharmonic Orchestra (Ukraine), Taipei Symphony Orchestra, National Symphony Orchestra (Taiwan), and Russian State Symphony Orchestra.

During the past five years, Ms. Wu has appeared in concert with artists such Gary Graffman, Gary Hoffman, Nobuko Imai, Ani Kavafian, Ida Kavafian, Thomas Quasthoff, and members of the Alban Berg, Guarneri, and Orion string quartets. She gave recital performances at Washington, D.C.'s Kennedy Center and Library of Congress. She has participated in Music from Angel Fire's Young Artist Program, Music@Menlo Chamber Music Institute, Verbier Festival Academy, Aspen Music Festival, and ENCORE School for Strings, where she now serves as a chamber music coach.

Ms. Wu was featured in "Young Power," a special column in the September 2004 issue of *Marie Claire Taiwan*, and has frequently been interviewed by Philharmonic Radio Taipei and IC Broadcasting of Taiwan. In the past few years, she has been involved in community engagement activities in Taiwan.

Ms. Wu, who holds a Horace W. Goldsmith Annual Fellowship, previously studied with Victor Danchenko at Curtis. She plans to attend Marlboro Music this summer.

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Yiying Julia Li from Houston is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Marina Thibeault from Québec City is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Steven Tenenbom (Viola '79), faculty

Peter Wiley (Violoncello '74), faculty

Natalie Zhu (Piano '97)

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, April 18 at 8 p.m.
Graduation Recital: Harrison Drake Hollingsworth, bassoon
Field Concert Hall

Works by Teddy Abrams, Brahms, des Prez, Dupuy, Françaix, and Harrison Drake Hollingsworth

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-First Student Recital
Graduation Recital—Harrison Drake Hollingsworth, bassoon
Friday, April 18 at 8 p.m.
Field Concert Hall

Ave Maria — Josquin des Prez (d. 1521)

De tous biens plaine — Josquin

Mille regretz — Josquin

Harrison Drake Hollingsworth, bassoon
Matthew McDonald, bassoon
William Short, bassoon
Wenmin Zhang, bassoon

Quintet — Edouard Dupuy (ca. 1770–1822)

Allegro moderato
Andante
Rondo—Allegro

Harrison Drake Hollingsworth, bassoon
Sylvia Kim, violin
Josef Špaček, violin
Joel Link, viola
Abraham Feder, cello

Divertissement for Bassoon and Strings — Jean Françaix (1912–97)

Vivace
Lento
Vivo assai
Allegro

Harrison Drake Hollingsworth, bassoon
Barbora Kolářová, violin
Benjamin Beilman, violin
Milena Pajaro-van de Stadt, viola
Camden Shaw, cello
Alexander Hanna, double bass

INTERMISSION

Fanfare and Contrapunctus — Harrison Drake Hollingsworth (b. 1986)

Christopher Stingle, trumpet
Rachel Serber, trumpet
Rebekah Daley, horn
Ryan Stewart, horn
Achilles Liarmakopoulos, trombone
Chris Guilfoyle, bass trombone
Steven Lakawicz, tuba

Sonata No. 1 in E minor for Violoncello and Piano, Op. 38 — Johannes Brahms (1833–97)

Allegro non troppo
Allegretto quasi menuetto
Allegro

Sonata for Bassoon and Piano — Teddy Abrams (b. 1987)

Harrison Drake Hollingsworth, bassoon
Teddy Abrams, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Performers

Harrison Drake Hollingsworth, twenty-one, from Kingwood, Tex., holds the Jill and Sheldon Bonovitz Annual Fellowship at The Curtis Institute of Music, where he studies bassoon with Bernard Garfield and Daniel Matsukawa. He entered Curtis in 2004.

During his time at Curtis, Mr. Hollingsworth held the Eileen McManimen principal bassoon chair at Symphony in C (formerly the Haddonfield Symphony) and served as program annotator and member of the first violin section (2005–06). As a concert soloist, he played with Symphony in C and the Philadelphia Orchestra as winner of the Albert M. Greenfield Student Competition. He was also featured in recital on WHYY's Y Arts television series *On Stage at Curtis* and WHYY 91FM *Showcase*.

Under a grant from the Williamson Foundation for Music, Mr. Hollingsworth studied orchestral conducting with Michael Jinbo at the Pierre Monteux School.

Mr. Hollingsworth was recently appointed principal bassoon of the New York City Ballet Orchestra, with whom he will begin playing later this month. In addition to his duties with the ballet, he will pursue a master's degree in orchestral conducting with David Hayes at Mannes College the New School for Music.

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Benjamin Beilman from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Rebekah Daley from Cleveland is a student of Jennifer Montone and entered Curtis in 2006.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Chris Guilfoyle from Cypress, Tex., is a student of Blair Bollinger and entered Curtis in 2004.

Alexander Hanna from Bowling Green, Ohio is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Sylvia Kim from Boca Raton, Fla., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2005.

Barbora Kolářová from Řevnice, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2007.

Achilles Liarmakopoulos from Athens is a student of Nitzan Haroz and entered Curtis in 2006.

Joel Link from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Matthew McDonald from Huntsville, Ala., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2005.

Milena Pajaro-van de Stadt from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Rachel Serber from Plymouth, Minn., is a student of David Bilger and entered Curtis in 2003.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

William Short from Round Rock, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2006.

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Ryan Stewart from Medford Lakes, N.J., is a student of Jennifer Montone and entered Curtis in 2004.

Christopher Stingle from Media, Pa., is a student of David Bilger and entered Curtis in 2006.

Wenmin Zhang from Beijing is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2007.

Steven Lakawicz, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Second Student Recital
Graduation Recital—Carol Angel Lin, harp
Sunday, April 20 at 3 p.m.
Field Concert Hall

Suite for Lute in E minor, BWV 996 — Johann Sebastian Bach (1685–1750)
transcribed by Marie-Claire Jamet

- Prelude
- Allemande
- Courante
- Sarabande
- Bouree
- Gigue

Suite for Harp, Op. 83 — Benjamin Britten (1913–76)

- Overture
- Toccata
- Nocturne
- Fugue
- Hymn: St. Denio

Carol Angel Lin, harp

***Histoire du tango*, selections** — Astor Piazzolla (1921–92)

Bordel 1900
Café 1930
Night-club 1960

Harrison Drake Hollingsworth, bassoon
Carol Angel Lin, harp

INTERMISSION

***Images* 3e Suite, Op. 35** — Marcel Tournier (1879–1951)

Les Anesses grises sur la route d'El-Azib
Danseuse à la Fontaine d'Aïn-Draham
Soir de Fête à Sedjenane

Carol Angel Lin, harp

Introduction et allegro — Maurice Ravel (1875–1937)

Carol Angel Lin, harp
Masha Popova, flute
Johnny Teyssier, clarinet
Joel Link, violin
Elizabeth Fayette, violin
Vicki Powell, viola
Natalie Helm, cello

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Recitals are professionally recorded for educational use and possible broadcast.

Performers

Oklahoma City native Carol Angel Lin entered The Curtis Institute of Music in 2004 and studies harp with Judy Loman. She holds the Marilyn Costello Memorial Fellowship.

While at Curtis, Ms. Lin has performed regularly on the Curtis Student Recital Series and with the Curtis Symphony and Curtis Opera orchestras.

Last summer she worked with Curtis alumna Katerina Englichova and gave solo and chamber music performances in Prague while attending the Ameropa Music Festival. In previous summers she studied privately with Elisabeth Fontan-Binoche in Nice, France, and attended the Rocky Mountain Summer Conservatory and Oklahoma Summer Institute of Music.

Ms. Lin has been studying harp since age nine and has performed as a soloist with the Oklahoma City Philharmonic and the Oklahoma Youth Orchestra. She was the all-around winner of the 2003 Carver Competition.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Natalie Helm from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2004.

Joel Link from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Masha Popova from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Vicki Powell from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Sunday, April 20 at 8 p.m.
Graduation Recital: Rose Armbrust, viola
Field Concert Hall

Bergsma	***Fantastic Variations on a Theme from* Tristan**
Clarke	**Sonata for Viola and Piano**
Zimbalist	**Selections from *Sarasateana*, arranged by William Primrose**
	Rose Armbrust, viola
	Elena Jivaeva, piano
Penderecki	**Cadenza for Solo Viola**
	Rose Armbrust, viola
Woehr	***Jembach***
	Rose Armbrust, viola
	Gabe Globus-Hoenich, percussion

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Third Student Recital
Graduation Recital—Rose Armbrust, viola
Sunday, April 20 at 8 p.m.
Field Concert Hall

Sonata for Viola and Piano — Rebecca Clarke (1886–1979)
Impetuoso
Vivace
Adagio—Allegro

Rose Armbrust, viola
Elena Jivaeva, piano

Cadenza for Solo Viola — Krzysztof Penderecki (b. 1933)

Rose Armbrust, viola

***Fantastic Variations on a Theme from* Tristan** — William Bergsma (b. 1921)
Introduction and Theme: Allegro pesante
Variation 1: Andante
Variation 2: Piu mosso
Variation 3: Allegro
Variation 4: Andante con moto
Variation 5: Pesante scherzando
Variation 6: Presto
Coda: Con moto

Rose Armbrust, viola
Elena Jivaeva, piano

INTERMISSION

Jembach — Christian Woehr (b. 1951)

Prelude
Allemande
Courante
Sarabande
Gavotte
Gigue

Rose Armbrust, viola
Gabe Globus-Hoenich, percussion

***Sarasateana*: Suite of Spanish dances for violin and piano, selections** — Efrem Zimbalist (1889–1985)

arranged by William Primrose

Tango
Polo
Malagueña
Zapateado

Rose Armbrust, viola
Elena Jivaeva, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

Performers

Rose Armbrust, a student of Roberto Díaz and Michael Tree, entered The Curtis Institute of Music in 2006. She holds the James and Betty Matarese Annual Fellowship.

Ms. Armbrust is a member of Camerata Chicago and Jupiter Symphony Chamber Players in New York City. She serves as principal viola of Symphony in C (formerly known as the Haddonfield Symphony). She has been a prize-winner in the Chicago Viola Society, Rembrandt Chamber Players, and Fischoff National Chamber Music competitions.

Ms. Armbrust, an Illinois native, studied at the Juilliard School and performed with Itzhak Perlman at the Kennedy Center in 2005.

In 2008 Ms. Armbrust taught and performed at the Cottonwood Music Festival at Fort Hays State University. This summer she will be a guest artist at the Kingston Chamber Music Festival at the University of Rhode Island and will perform Bartók's Viola Concerto with the Bogotá Philharmonic Orchestra.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Elena Jivaeva, staff

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, April 21 at 5:15 p.m.
Field Concert Hall

Calvert — ***Suite from the Monteregian Hills***
Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet
Corey Klein, horn
Ryan Seay, trombone
Steven Lakawicz, tuba

Rzewski — ***Les Moutons de Panurge***
The Curtis 20/21 Ensemble:
Sonora Slocum, flute
Johnny Teyssier, clarinet
Elizabeth Fayette, violin
Alexander Michael Petersen, viola
Natalie Helm, cello
Gabe Globus-Hoenich, percussion
Patricia Franceschy, percussion
Lisa Kaplan, piano (guest artist)
Matthew Duvall, percussion (guest artist)

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Fourth Student Recital
Monday, April 21 at 5:15 p.m.
Field Concert Hall

Les Moutons de Panurge — Frederic Rzewski (b. 1938)

20/21: The Curtis Contemporary Music Ensemble
Sonora Slocum, flute
Elizabeth Fayette, violin
Alexander Michael Petersen, viola
Natalie Helm, cello
Matthew Duvall, percussion
Gabe Globus-Hoenich, percussion
Patricia Franceschy, percussion
Lisa Kaplan, piano

Suite from the Monteregian Hills — Morley Calvert (1928–91)

Marche
Chanson melancholique
Valse ridicule
Danse vilageoise

Stanford L. Thompson, trumpet
Matthew Ebisuzaki, trumpet
Corey Klein, horn
Ryan Seay, trombone
Steven Lakawicz, tuba

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Rzewski piece was prepared by Matthew Duvall and Lisa Kaplan.

The Calvert suite was prepared by Jeffrey Curnow.

Performers

Matthew Ebisuzaki from San Pablo, Calif., is a student of David Bilger and entered Curtis in 2007.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Natalie Helm from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Corey Klein from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Alexander Michael Petersen from Westford, Mass., is a student of Joseph de Pasquale and entered Curtis in 2005.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

Sonora Slocum from New York City is a student of Jeffrey Khaner and entered Curtis in 2007.

Stanford L. Thompson from Decatur, Ga., is a student of David Bilger and entered Curtis in 2005.

Matthew Duvall, guest artist

Lisa Kaplan, guest artist

Steven Lakawicz, guest artist

David Ludwig, 20/21 artistic director, faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, April 21 at 8 p.m.
Field Concert Hall

Beethoven	**Trio in C minor, Op. 9, No. 3** Danbi Um, violin Sang Hyun Mary Yong, viola Peter Wiley, cello ('74)
Brahms	**Scherzo in E-flat minor, Op. 4** Andrew Tyson, piano
Prokofiev	**Sonata in C major, Op. 119** Hiro Matsuo, cello Haochen Zhang, piano
Schumann	**Sonata No. 1 in F-sharp minor, Op. 11** Christopher Falzone, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Fifth Student Recital
Monday, April 21 at 8 p.m.
Field Concert Hall

Sonata No. 1 in F-sharp minor, Op. 11 Robert Schumann
("Florestan und Eusebius") (1810–56)
Introduzione: Un poco adagio—Allegro vivace
Aria
Scherzo e intermezzo: Allegrissimo—Lento
Finale: Allegro un poco maestoso
Christopher Falzone, piano

Sonata in C major, Op. 119 Sergey Prokofiev
Andante grave—Moderato animato— (1891–1953)
Allegro moderato
Moderato—Andante dolce
Allegro ma non troppo—Andantino
Hiro Matsuo, cello
Haochen Zhang, piano

INTERMISSION

Scherzo in E-flat minor, Op. 4 — Johannes Brahms (1833–97)

Andrew Tyson, piano

Trio in C minor, Op. 9, No. 3 — Ludwig van Beethoven (1770–1827)

Allegro con spirito
Adagio con espressione
Scherzo: Allegro molto e vivace
Finale: Presto

Danbi Um, violin
Sang Hyun Mary Yong, viola
Peter Wiley, cello

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

This evening's recital is sponsored by generous contributions from the Curtis alumni of the Detroit Symphony Orchestra.

Coaches

The Prokofiev sonata was prepared by Meng-Chieh Liu.

The Beethoven trio was prepared by Peter Wiley.

Performers

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Hiro Matsuo from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2006.

Andrew Tyson from Durham, N.C., is a student of Claude Frank and entered Curtis in 2005.

Danbi Um from Seoul is a student of Shmuel Ashkenasi and Joseph Silverstein and entered Curtis in 2000.

Sang Hyun Mary Yong from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Haochen Zhang from Shanghai is a student of Gary Graffman and entered Curtis in 2005.

Peter Wiley (Violoncello '74), faculty

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Next Student Recital

Tuesday, April 22 at 5:15 p.m.
Field Concert Hall

Brahms — **Sonata No. 2 in A major, Op. 100**
Ji-Won Song, violin
Yen Yu Chen, piano

Chopin — **Mazurka in F minor, Op. 68, No. 4**
Mozart — **Sonata No. 8 in A minor, K. 310**
Andrew Tyson, piano

Christopher Weiss — ***The Distant Beacon***
Maron Khoury, flute
Hugh Sung, piano ('90)

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Sixth Student Recital
Tuesday, April 22 at 5:15 p.m.
Field Concert Hall

The Distant Beacon — Christopher Weiss (b. 1980)

Maron Khoury, flute
Hugh Sung, piano

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833–97)

Allegro amabile
Andante tranquillo—Vivace
Allegretto grazioso (quasi andante)

Ji-Won Song, violin
Yen Yu Chen, piano

Mazurka in F minor, Op. 68, No. 4 — Frédéric Chopin (1810–49)

Sonata No. 8 in A minor, K. 310 — Wolfgang Amadeus Mozart (1756–91)

Allegro maestoso
Andante cantabile con espressione
Presto

Andrew Tyson, piano

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Brahms sonata was prepared by Meng-Chieh Liu.

Performers and Composer

Yen Yu Chen from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Ji-Won Song from Seoul is a student of Victor Danchenko and Yumi Ninomiya Scott and entered Curtis in 2007.

Andrew Tyson from Durham, N.C., is a student of Claude Frank and entered Curtis in 2005.

Christopher Weiss from Portsmouth, N.H., is a student of Richard Danielpour and entered Curtis in 2005.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, April 22 at 8 p.m.
Field Concert Hall

Schumann **Fantasiestücke, Op. 12**
Pallavi Mahidhara, piano

Tchaikovsky **Concerto No. 1 in B-flat minor, Op. 23**
Christopher Falzone, piano
Hugh Sung, piano accompaniment ('90)

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This Spring at Curtis

The Curtis Symphony Orchestra

Sunday, April 27 at 8 p.m.
Verizon Hall at the Kimmel Center

Christoph Eschenbach, conductor
Leon Fleisher, piano

Schuller	***Seven Studies on Themes of Paul Klee***
Hindemith	**Klaviermusik mit Orchester (Piano, Left Hand)**
Dvořák	**Symphony No. 9 ("From the New World")**

Tickets: $5–$36
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org

The Curtis Opera Theatre

Iolanta by Peter Ilich Tchaikovsky
Friday, May 9 at 8 p.m.
Sunday, May 11 at 2:30 p.m.
Prince Music Theater

Rossen Milanov, conductor

Concert production with the Curtis Symphony Orchestra, sung in the original Russian with English supertitles

This production is funded in part by a grant from the Spector Gadon & Rosen Foundation.

Tickets: $33
UpStages: 215-569-9700 or www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Seventh Student Recital

Tuesday, April 22 at 8 p.m.

Field Concert Hall

Fantasiestücke, Op. 12 — Robert Schumann (1810–56)

Des Abends: Sehr innig zu spielen
Aufschwung: Sehr rasch
Warum?: Langsam und zart
Grillen: Mit Humor
In der Nacht: Mit Leidenschaft
Fabel: Langsam
Traumes Wirren: Äußerst lebhaft
Ende vom Lied: Mit gutem Humor

Pallavi Mahidhara, piano

Concerto No. 1 in B-flat minor, Op. 23 — Peter Ilich Tchaikovsky (1840–93)

Allegro non troppo e molto maestoso
—Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

Christopher Falzone, piano
Hugh Sung, piano accompaniment

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Pallavi Mahidhara from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, April 23 at 8 p.m.
Field Concert Hall

Beethoven	**Sextet in E-flat major, Op. 81b** Jennifer Montone, horn Corey Klein, horn Joel Link, violin Petr Matěják, violin Milena Pajaro-van de Stadt, viola Natalie Helm, cello
Brahms	***Variationen über ein Thema von Joseph Haydn*, Op. 56b** Michelle Naughton, piano 1 Christina Naughton, piano 2
Chopin	**Rondo in E-flat major, Op. 16** Christina Naughton, piano
Mendelssohn	**Andante and Variations in B-flat major, Op. 83a** Christina Naughton, piano Michelle Naughton, piano
Mendelssohn	**Fantasy in F-sharp minor, Op. 28** Michelle Naughton, piano

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This Spring at Curtis

The Curtis Symphony Orchestra

Sunday, April 27 at 8 p.m.
Verizon Hall at the Kimmel Center

Christoph Eschenbach, conductor
Leon Fleisher, piano

Schuller	***Seven Studies on Themes of Paul Klee***
Hindemith	**Klaviermusik mit Orchester (Piano, Left Hand)**
Dvořák	**Symphony No. 9 ("From the New World")**

Tickets: $5–$36
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org

The Curtis Opera Theatre

Iolanta by Peter Ilich Tchaikovsky
Friday, May 9 at 8 p.m.
Sunday, May 11 at 2:30 p.m.
Prince Music Theater

Rossen Milanov, conductor

Concert production with the Curtis Symphony Orchestra, sung in the original Russian with English supertitles

This production is funded in part by a grant from the Spector Gadon & Rosen Foundation.

Tickets: $33
UpStages: 215-569-9700 or www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Eighth Student Recital
Wednesday, April 23 at 8 p.m.
Field Concert Hall

Fantasy in F-sharp minor, Op. 28 — Felix Mendelssohn (1809–47)

Michelle Naughton, piano

Rondo in E-flat major, Op. 16 — Frédéric Chopin (1810–49)

Christina Naughton, piano

Andante and Variations in B-flat major, Op. 83a — Mendelssohn

Christina Naughton, piano
Michelle Naughton, piano

INTERMISSION

***Variationen über ein Thema von Joseph Haydn*, Op. 56b** — Johannes Brahms (1833–97)

Michelle Naughton, piano 1
Christina Naughton, piano 2

Introduction and Variations on "Nel cor più non mi sento" from Paisiello's *La molinara* Nicolò Paganini (1782–1840)

Susan Jang, violin

Sextet in E-flat major, Op. 81b Ludwig van Beethoven (1770–1827)

Allegro con brio
Adagio
Rondo: Allegro

Jennifer Montone, horn
Corey Klein, horn
Joel Link, violin
Petr Matěják, violin
Milena Pajaro-van de Stadt, viola
Natalie Helm, cello

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Coach

The Beethoven sextet was prepared by Jennifer Montone.

Performers

Natalie Helm from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Susan Jang from Wauconda, Ill., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2007.

Corey Klein from Agoura Hills, Calif., is a student of Jennifer Montone and entered Curtis in 2006.

Joel Link from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Petr Matěják from Říčany-Strašín, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2006.

Christina Naughton from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Michelle Naughton from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Milena Pajaro-van de Stadt from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

Jennifer Montone, faculty

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Next Student Recital

Friday, April 25 at 8 p.m.
Graduation Recital: Christopher Falzone, piano
Field Concert Hall

Enescu	**Sonata No. 1 in F-sharp minor, Op. 24, No. 1**
Messiaen	**"Le Traquet rieur" from *Catalogue d'oiseaux* (Livre 7, No XII)**
Schumann	***Carnaval*, Op. 9**
Schumann	**Sonata No. 1 in F-sharp minor, Op. 11**
Sharlat	***Sch-Tch-tableau***
Tchaikovsky	**Sonata No. 2 in G major, Op. 37**

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The Curtis Institute of Music

Roberto Díaz, President

A Private Recital for Charles Schwab & Co, Inc.
Thursday, April 24 at 7:30 p.m.
Field Concert Hall

◆

Variations in B-flat major, Op. 83a — Felix Mendelssohn (1809–47)

"Le Jardin féerique"
from *Ma Mère l'Oye* — Maurice Ravel (1875–1937)

Hungarian Dances, WoO 1, selections — Johannes Brahms (1833–97)
No. 1 in G minor: Allegro molto
No. 18 in D major: Molto vivace
No. 5 in F-sharp minor: Allegro
Christina Naughton, piano
Michelle Naughton, piano

***Don Giovanni*, selections** — Wolfgang Amadeus Mozart (1756–91)
"Là ci darem la mano"
Ashley Thouret, soprano
Brandon Cedel, baritone

"Quando me'n vo"
from *La Bohème* — Giacomo Puccini (1858–1924)
Ashley Thouret, soprano
Bonnie Wagner, piano

"Come Paride vezzoso" Gaetano Donizetti
from *L'elisir d'amore* (1797–1848)

Brandon Cedel, baritone

"O mio babbino caro" Puccini
from *Gianni Schicchi*

Ashley Thouret, soprano

***Carousel*, selections** Richard Rodgers
"Soliloquy" (1902–79)

Brandon Cedel, baritone

"If I Loved You"

Ashley Thouret, soprano
Brandon Cedel, baritone

Bonnie Wagner, piano

◆

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

Performers

Brandon Cedel from Hershey, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Christina Naughton from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Michelle Naughton from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Ashley Thouret from Toronto is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Bonnie Wagner, Vocal Studies Department pianist

This Spring at Curtis

The Curtis Symphony Orchestra

Sunday, April 27 at 8 p.m.
Verizon Hall at the Kimmel Center

Christoph Eschenbach, conductor
Leon Fleisher, piano

Schuller	***Seven Studies on Themes of Paul Klee***
Hindemith	**Klaviermusik mit Orchester (Piano, Left Hand)**
Dvořák	**Symphony No. 9 ("From the New World")**

Tickets: $5–$36
Ticket Philadelphia: 215-893-1999, www.ticketphiladelphia.org

The Curtis Opera Theatre

Iolanta by Peter Ilich Tchaikovsky
Friday, May 9 at 8 p.m.
Sunday, May 11 at 2:30 p.m.
Prince Music Theater

Rossen Milanov, conductor

Concert production with the Curtis Symphony Orchestra,
sung in the original Russian with English supertitles

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from the Spector Gadon & Rosen Foundation.

Tickets: $33
UpStages: 215-569-9700 or www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Ninth Student Recital
Graduation Recital—Christopher Falzone, piano
Friday, April 25 at 8 p.m.
Field Concert Hall

Sonata No. 1 in F-sharp minor, Op. 24, No. 1 — George Enescu (1881–1955)
- Allegro molto moderato e grave
- Presto vivace
- Andante molto espressivo

"Le Traquet rieur" — Olivier Messiaen (1908–92)
from *Catalogue d'oiseaux* (Livre 7, No. XII)

Sonata No. 1 in F-sharp minor, Op. 11 — Robert Schumann (1810–56)
("Florestan und Eusebius")
- Introduzione: Un poco adagio—Allegro vivace
- Aria
- Scherzo e intermezzo: Allegrissimo—Lento
- Finale: Allegro un poco maestoso

INTERMISSION

Sonata No. 2 in G major, Op. 37 — Peter Ilich Tchaikovsky (1840–93)
("Grand Sonata")
- Moderato e risoluto
- Andante non troppo quasi moderato
- Scherzo: Allegro giocoso

Sch-Tch-tableau (world premiere) — Yevgeniy Sharlat ('01) (b. 1977)

***Carnaval*, Op. 9** — Schumann

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Sphinxes
Papillons
A.S.C.H.-S.C.H.A.
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande
Paganini: Intermezzo
Aveu
Promenade
Pause
March des "Davidsbündler" contre les Philistins

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Sch-Tch-tableau was commissioned by the Gilmore Keyboard Festival and written for Christopher Falzone.

Performer

Christopher Falzone has received critical acclaim and numerous national and international awards for his piano performances and compositions. Most recently he won the Enescu Prize and third prize at the 2007 International "George Enescu" Piano Competition and second prize in the Wideman Piano Competition. He has also received the prestigious Gilmore Young Artist Award, granted to the most promising of the new generation of pianists in the United States, and an award from the Davidson Institute for Talent Development in recognition of his distinguished musical talent. Mr. Falzone has appeared on television and radio programs, including *Good Morning America*, WUOL's *Lunchtime Classics*, PBS's *Musical Encounters*, WHYY's *Showcase*, and NPR's *From the Top*.

Mr. Falzone began studying piano at age four and composing at age six. At age nine, he made his debut with Disney's Young Musicians Symphony Orchestra on national television, after winning a piano competition. He has made solo appearances with orchestras in Tokyo; Gijon, Spain; and Pittsburgh, Los Angeles, and Chicago, in addition to performing at the Hollywood Bowl. His recent appearances include performances at the Enescu Festival in Romania; Congress Hall in Andorra; Accademia di Musica in Pinerolo (Italy); Gilmore International Keyboard Festival; Banff Music Festival; Swiss Embassy in Washington, D.C.; Chicago Cultural Center; Hilton Head International Young Artists Festival with Christopher O'Riley; and Ravinia Festival. In 2001 he was selected by Isaac Stern to perform at Carnegie Hall.

Mr. Falzone entered The Curtis Institute of Music in 2003. He studies with Leon Fleisher and Claude Frank and holds the David H. Springman Memorial Fellowship.

Composer

Yevgeniy Sharlat has composed for orchestra, chamber ensembles, soloists, theatre, ballet, and film. His recent composition Piano Quartet was hailed as "one of the most compelling works to enter the chamber music literature in some time" by the *Philadelphia Inquirer*. He was a recipient of the 2006 Charles Ives Fellowship from the American Academy of Arts and Letters. Other honors include ASCAP's Morton Gould, Boosey & Hawkes, and Leiber & Stoller awards; Yale University's Rena Greenwald Award, and a MacDowell fellowship.

Dr. Sharlat's Pavane was played by the Seattle and Hartford symphony orchestras (conducted by, respectively, Gerard Schwarz and Edward Cumming). Some of his recent commissions were from Seattle Chamber Players, Astral Artistic Services, Gilmore Keyboard Festival, and Chamber Orchestra Kremlin.

Dr. Sharlat was born in Moscow in 1977. He majored in violin, piano, and music theory at the Academy of Moscow Conservatory. After immigrating to the United States in 1994, he studied composition at the Juilliard Pre-College, The Curtis Institute of Music (B.M.), and Yale University (M.M., D.M.A.). His teachers included Aaron Jay Kernis, Martin Bresnick, Joseph Schwantner, Ned Rorem, and Richard Danielpour. He also studied with André Bon and Marco Stroppa at the Fontainebleau Conservatory in France.

Dr. Sharlat is assistant professor at the University of Texas at Austin, where he teaches composition and music theory.

Next Student Recital

Sunday, April 27 at 3 p.m.
Field Concert Hall

Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eightieth Student Recital
Sunday, April 27 at 3 p.m.
Field Concert Hall

Quartet in F minor, Op. 20, No. 5, Hob. III:35 — Joseph Haydn (1732–1809)

Moderato
Menuet
Adagio
Finale: Fuga a due sogetti

Yiying Julia Li, violin
Erin Schreiber, violin
Marina Thibeault, viola
Sarah Rommel, cello

Trio No. 1 in D minor, Op. 49 — Felix Mendelssohn (1809–47)

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Hannah Choi, violin
Summer Hu, cello
Yen Yu Chen, piano

INTERMISSION

Jeux d'eau — Maurice Ravel (1875–1937)

Études, Op. 10, selections — Frédéric Chopin (1810–49)

No. 10 in A-flat major
No. 11 in E-flat major
No. 12 in C minor

Yen Yu Chen, piano

Quartet No. 6 in F minor, Op. 80 — Mendelssohn

Allegro vivace assai
Allegro assai
Adagio
Allegro molto

Malwina Sosnowski, violin
Shanshan Yao, violin
Hyo Bi Sim, viola
Bronwyn Banerdt, cello

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

This afternoon's recital is sponsored by generous contributions from the Curtis alumni of the Cleveland Orchestra.

Coaches

The Haydn quartet was prepared by Pamela Frank.

The Mendelssohn trio was prepared by Meng-Chieh Liu.

The Mendelssohn quartet was prepared by Steven Tenenbom.

Performers

Bronwyn Banerdt from Los Angeles is a student of David Soyer and entered Curtis in 2004.

Yen Yu Chen from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Hannah Choi from Taejon, Korea, is a student of Yumi Ninomiya Scott and Joseph Silverstein and entered Curtis in 2002.

Summer Hu from Potomac, Md., is a student of Peter Wiley and entered Curtis in 2007.

Yiying Julia Li from Houston is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Sarah Rommel from Washington Township, N.J., is a student of Peter Wiley and entered Curtis in 2007.

Erin Schreiber from Elsah, Ill., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2004.

Hyo Bi Sim from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Malwina Sosnowski from Basel, Switzerland, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2006.

Marina Thibeault from Québec City is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, April 28 at 5:15 p.m.
Field Concert Hall

Beethoven — **Trio in B-flat major, Op. 97 ("Archduke")**
Nikki Chooi, violin
Ji-Young Lee, cello
Christina Naughton, piano

Beethoven — **Sonata No. 1 in D major, Op. 12, No. 1**
Ray Chen, violin
Michelle Naughton, piano

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The Curtis Institute of Music

Roberto Díaz, President

Gary Hoffman, cello

The Inaugural Peggy Wachs Master Class

◆

Monday, April 28, 2008, at 2 p.m. in Field Concert Hall

◆

Sonata No. 1 in F major, Op. 5, No. 1 — Beethoven
Summer Hu, cello
Jungeun Kim, piano

Sonata No. 2 in F major, Op. 99 — Brahms
Hiro Matsuo, cello
Jungeun Kim, piano

Sonata in G minor, Op. 65 — Chopin
Sarah Rommel, cello
Yekwon Sunwoo, piano

◆

Gary Hoffman combines instrumental mastery, great beauty of sound, and a poetic sensibility in his distinctive and memorable performances. He achieved international renown in 1986, following his victory as the first American to win the Rostropovich International Cello Competition in Paris. He has appeared as a soloist with the world's leading orchestras, including those of Chicago, Cleveland, Philadelphia, London, Montreal, Toronto, and San Francisco, collaborating with such celebrated conductors as André Prévin, Charles Dutoit, James Levine, Kent Nagano, Mstislav Rostropovich, Andrew Davis, and Herbert Blomstedt.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-First Student Recital
Monday, April 28 at 5:15 p.m.
Field Concert Hall

Trio in B-flat major, Op. 97 ("Archduke") Ludwig van Beethoven (1770–1827)
Allegro moderato
Scherzo: Allegro
Andante cantabile
Allegro moderato

Nikki Chooi, violin
Ji-Young Lee, cello
Christina Naughton, piano

Sonata No. 1 in D major, Op. 12, No. 1 Beethoven
Allegro con brio
Tema con variazioni: Andante con moto
Rondo: Allegro

Ray Chen, violin
Michelle Naughton, piano

This afternoon's program will be performed without intermission.
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Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Beethoven trio and sonata were prepared by Pamela Frank.

Performers

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Nikki Chooi from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Ji-Young Lee from Goyang City, Korea, is a student of Peter Wiley and entered Curtis in 2007.

Christina Naughton from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

Michelle Naughton from Madison, Wis., is a student of Robert McDonald and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

This afternoon's recital is dedicated
to the memory of Beatrice Fair.

Next Student Recital

Monday, April 28 at 8 p.m.
Graduation Recital: Quan Yuan, violin
Field Concert Hall

J. S. Bach	**Chaconne from Partita No. 2 in D minor, BWV 1004**
Ysaÿe	**Sonata in E minor, Op. 27, No. 4** Quan Yuan, violin
Brahms	**Sonata No. 2 in A major, Op. 100** Quan Yuan, violin Ran Jia, piano
Hubay	***Carmen: Fantasie brillante sur l'opera de G. Bizet*, Op. 3, No. 3**
Mozart	**Adagio in E major, K. 261**
Zhao	***Tian Shan Mountain Suite*** Quan Yuan, violin Yekwon Sunwoo, piano

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This Spring at Curtis

The Curtis Opera Theatre

Iolanta by Peter Ilich Tchaikovsky
Friday, May 9 at 8 p.m.
Sunday, May 11 at 2:30 p.m.
Prince Music Theater

Rossen Milanov, conductor

Concert production with the Curtis Symphony Orchestra, sung in the original Russian with English supertitles

This production is funded in part by a grant from the Spector Gadon & Rosen Foundation.

Tickets: $33
UpStages: 215-569-9700 or www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Second Student Recital
Graduation Recital—Quan Yuan, violin
Monday, April 28 at 8 p.m.
Field Concert Hall

Adagio in E major, K. 261 — Wolfgang Amadeus Mozart (1756–91)

Quan Yuan, violin
Yekwon Sunwoo, piano

Chaconne from Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685–1750)

Quan Yuan, violin

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833–97)

Allegro amabile
Andante tranquillo—Vivace
Allegretto grazioso (quasi andante)

Quan Yuan, violin
Ran Jia, piano

INTERMISSION

Sonata in E minor, Op. 27, No. 4 — Eugène Ysaÿe (1858–1931)

Allemanda
Sarabande
Finale

Quan Yuan, violin

Tian Shan Mountain Suite — Wei Zhao (b. 1944)

***Carmen: Fantasie brillante sur l'opera de G. Bizet*, Op. 3, No. 3** — Jenő Hubay (1858–1937)

Quan Yuan, violin
Yekwon Sunwoo, piano

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Performers

Beijing native Quan Yuan entered The Curtis Institute of Music in 2004 and studies with renowned violinist Joseph Silverstein. Mr. Yuan made his solo debut at the age of nine, and since then has appeared as a soloist with the Copenhagen Philharmonic Orchestra and China National Symphony Orchestra, and as the concertmaster of the Youth Symphony Orchestra of China.

In 2006 Mr. Yuan won first prize in the Delaware Symphony Orchestra's Young Soloist Competition and gave a recital in Taipei, Taiwan. He also participated in the New York String Orchestra Seminar. He has attended Morningside Music Bridge in Calgary, Alberta, Canada.

Mr. Yuan is the recipient of numerous awards, including first prize in the China International Young Soloist Competition, second prize in the Violin Competition at the Central Conservatory of Music (Beijing), and third prize in the China String Quartet Competition. He holds the Abigail Rebecca Zubrow Cohen Memorial Fellowship.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Yekwon Sunwoo from AnYang, Korea is a student of Seymour Lipkin and entered Curtis in 2005.

Next Student Recital

Tuesday, April 29 at 5:15 p.m.
Graduation Recital: Chris Guilfoyle, bass trombone
Field Concert Hall

Debussy	***Trois Chansons de Charles d'Orléans*,**
	arranged by Michael Levin
	Achilles Liarmakopoulos, trombone
	Samuel Schlosser, trombone
	Ryan Seay, trombone
	Chris Guilfoyle, bass trombone
Defaye	**Deux Danses pour trombone et piano**
Ewazen	**Concerto for Bass Trombone and Piano**
Seyfried	**Four Songs**
	Chris Guilfoyle, bass trombone
	Hugh Sung, piano ('90)

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The Curtis Institute of Music

Roberto Díaz, President

Gary Hoffman, cello

The Inaugural Peggy Wachs Master Class

Monday, April 28, 2008, at 2 p.m. in Field Concert Hall

Sonata No. 1 in F major, Op. 5, No. 1 — Beethoven

Summer Hu, cello
Jungeun Kim, piano

Sonata No. 2 in F major, Op. 99 — Brahms

Hiro Matsuo, cello
Jungeun Kim, piano

Sonata in G minor, Op. 65 — Chopin

Sarah Rommel, cello
Yekwon Sunwoo, piano

Gary Hoffman combines instrumental mastery, great beauty of sound, and a poetic sensibility in his distinctive and memorable performances. He achieved international renown in 1986, following his victory as the first American to win the Rostropovich International Cello Competition in Paris. He has appeared as a soloist with the world's leading orchestras, including those of Chicago, Cleveland, Philadelphia, London, Montreal, Toronto, and San Francisco, collaborating with such celebrated conductors as André Prévin, Charles Dutoit, James Levine, Kent Nagano, Mstislav Rostropovich, Andrew Davis, and Herbert Blomstedt.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Third Student Recital
Graduation Recital—Chris Guilfoyle, bass trombone
Tuesday, April 29 at 5:15 p.m.
Field Concert Hall

Deux Danses pour trombone et piano — Jean-Michel Defaye (b. 1932)
- Danse sacrée
- Danse profane

Four Songs — Sheridan Seyfried ('07) (b. 1984)
- To a Young Girl
- Love Song
- A Cradle Song
- When You Are Old

Chris Guilfoyle, bass trombone
Hugh Sung, piano

Trois Chansons de Charles d'Orléans — Claude Debussy (1862–1918)
arranged by Michael Levin
- Dieu! qu'il la fait bon regarder!
- Quand j'ai ouy le tambourin
- Yver, vous n'estes qu'un villain

Achilles Liarmakopoulos, trombone
Samuel Schlosser, trombone
Ryan Seay, trombone
Chris Guilfoyle, bass trombone

Concerto for Bass Trombone and Piano Eric Ewazen
(b. 1954)

Andante con moto
Andante espressivo
Allegro ritmico

Chris Guilfoyle, bass trombone
Hugh Sung, piano

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Performers

Chris Guilfoyle from Cypress, Tex., entered The Curtis Institute of Music in 2004 and studies with Blair Bollinger. Mr. Guilfoyle began studying trombone at the age of eleven and since then has performed with the Houston Youth Symphony; Greater Houston Youth Orchestra; American Festival of the Arts, Brass Parrots, and Kinsman brass quintets; Virtuosi of Houston; and Texas All-State Symphony Orchestra. He attended the American Festival of the Arts for three summers under the direction of Paul Bellino, and, in addition to Mr. Bellino and Mr. Bollinger, his mentors include Jimmy Nowell, Bobby Guess, Mark Veenstra, Byron Clements, and Jim McConaughey.

Mr. Guilfoyle has attended the Texas Music Festival and the International Festival Institute at Round Top in Texas. In 2005 he won the Gilberto Gagliardi/Weril Trombone Competition at the International Trombone Festival.

Mr. Guilfoyle holds the Crown Holdings, Inc., Annual Fellowship.

Achilles Liarmakopoulos from Athens is a student of Nitzan Haroz and entered Curtis in 2006.

Samuel Schlosser from Seattle is a student of Nitzan Haroz and entered Curtis in 2007.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

Next Student Recital

Tuesday, April 29 at 8 p.m.
Graduation Recital: Bella Hristova, violin,
with Meng-Chieh Liu, piano
Field Concert Hall

J. S. Bach	**Sonata No. 3 in E major, BWV 1016**
Ravel	**Sonata for Violin and Piano (1927)**
R. Strauss	**Sonata in E-flat major, Op. 18**
Zwilich	**Romance for Violin and Piano**
	Bella Hristova, violin
	Meng-Chieh Liu, piano ('93)
Carter	***Rhapsodic Musings***
	Bella Hristova, violin

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Fourth Student Recital
Graduation Recital—Bella Hristova, violin, with Meng-Chieh Liu, piano
Tuesday, April 29 at 8 p.m.
Field Concert Hall

Sonata No. 3 in E major, BWV 1016 — Johann Sebastian Bach (1685–1750)
Adagio
Allegro
Adagio ma non tanto
Allegro

Romance for Violin and Piano — Ellen Taaffe Zwilich (b. 1939)

Sonata for Violin and Piano (1927) — Maurice Ravel (1875–1937)
Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Bella Hristova, violin
Meng-Chieh Liu, piano

INTERMISSION

Rhapsodic Musings — Elliott Carter (b. 1908)

Bella Hristova, violin

Sonata in E-flat major, Op. 18 — Richard Strauss (1864–1949)

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante—Allegro

Bella Hristova, violin
Meng-Chieh Liu, piano

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Recitals are professionally recorded for educational use and possible broadcast.

Ms. Hristova's graduation recital is dedicated
to the memory of Milka Markow-Totevy.

Performers

Born to musical parents in the small city of Pleven, Bulgaria, Bella Hristova began violin studies at the age of six. In 1999 she moved to the United States and began studies with Stephen Shipps at the University of Michigan School of Music. In 2003 Ms. Hristova entered The Curtis Institute of Music, where she studies violin with Ida Kavafian and chamber music with Steven Tenenbom. She holds a Milka Violin Artist Fellowship.

Ms. Hristova won first prize at the 2007 Michael Hill International Violin Competition. As part of her prize, she will record a CD on the Naxos label for worldwide distribution and tour New Zealand in 2008. She has performed as a soloist with orchestras throughout the United States, including a November 2007 performance of the Brahms Violin Concerto with the Curtis Symphony Orchestra. She was a laureate at the 2006 International Violin Competition of Indianapolis and was also featured in the May 2006 issue of *Oprah Magazine*. She has made several appearances on Garrison Keillor's *Prairie Home Companion*, performing live for a radio audience of over four million.

Ms. Hristova has given recitals throughout the United States and the Virgin Islands and has performed at the Grand Teton Music Festival, Music from Angel Fire, New Hampshire Music Festival, and Ravinia's Steans Institute for Young Artists. She has a passionate interest in chamber music and has played with renowned artists such as Roberto Díaz, Gary Graffman, Ida Kavafian, Jaime Laredo, William Preucil, Sharon Robinson, and Peter Wiley. She performed with Curtis On Tour in Ischia, Italy, and in Pennsylvania, California, and Florida.

Meng-Chieh Liu ('93), faculty, resident pianist

Next Student Recital
Wednesday, April 30 at 8 p.m.
Graduation Recital: Danbi Um, violin,
with Amy Jiaqi Yang, piano
Field Concert Hall

Chopin	**Nocturne in C-sharp minor for Piano, Op. Post., arranged by Nathan Milstein**
Enescu	**Sonata No. 3 in A minor, Op. 25**
Franck	**Sonata in A major**
Moszkowski	***Guitarre* for Piano, Op. 45, No. 2, arranged by Pablo de Sarasate**
Tartini	**Sonata in G minor ("Devil's Trill"), edited by Fritz Kreisler**
	Danbi Um, violin
	Amy Jiaqi Yang, piano ('06)

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Fifth Student Recital
Graduation Recital—Danbi Um, violin,
with Amy Jiaqi Yang, piano
Wednesday, April 30 at 8 p.m.
Field Concert Hall

Sonata in G minor ("Devil's Trill") — Giuseppe Tartini (1692–1770)
edited by Fritz Kreisler
Larghetto
Allegro energico
Grave—Allegro assai

Sonata No. 3 in A minor, Op. 25, — George Enescu (1881–1955)
dans le caractère populaire roumain
Moderato malinconio
Andante sostenuto misterioso
Allegro con brio, ma non troppo mosso

Danbi Um, violin
Amy Jiaqi Yang, piano

INTERMISSION

Nocturne in C-sharp minor for Piano, Op. Post. Frédéric Chopin
arranged by Nathan Milstein (1810–49)

***Guitarre* for Piano, Op. 45, No. 2** Moritz Moszkowski
arranged by Pablo de Sarasate (1854–1925)

Sonata in A major César Franck
(1822–90)

Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

Danbi Um, violin
Amy Jiaqi Yang, piano



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Recitals are professionally recorded for educational use and possible broadcast.

Performers

Seoul native Danbi Um entered The Curtis Institute of Music in 2000 and studies with Shmuel Ashkenasi and Joseph Silverstein. The eighteen-year-old violinist holds the Walter and Leonore Annenberg Fellowship.

Ms. Um began studying violin at the age of two. She made her recital debut at age eight as part of the Kumho Prodigy Concert Series. Since then she has given solo recitals at the Seattle Chamber Music Festival and on Korea's Rising Star recital series. She has performed as a soloist with the Main Line and Dartmouth Symphony Orchestras, and on a nine-concert tour with the Vermont Symphony Orchestra.

Ms. Um won second prize in the junior division of the 2004 Yehudi Menuhin International Violin Competition and the outstanding musical talent prize from the Diane Thorrssen Usher Foundation.

While at Curtis she performed in master classes with artists including Hilary Hahn, Midori, and Peter Oundjian. She has attended the Yellow Barn Music School and Festival, International Holland Music Sessions, ENCORE School for Strings, and the Perlman Music Program. Prior to entering Curtis, she studied at the Alberta Music Conservatory.

Amy Jiaqi Yang (Piano '06)

Next Student Recital

Friday, May 2 at 8 p.m.
Graduation Recital: Ike See, violin
Field Concert Hall

J. S. Bach	**Chaconne from Partita No. 2 in D minor, BWV 1004**
Ysaÿe	**Sonata in E minor, Op. 27, No. 4** Ike See, violin
Handel	**Passacaglia in G minor, transcribed by Johan Halvorsen** Ike See, violin Camden Shaw, cello
Mozart	**Adagio in E major, K. 261** **Rondo in C major, K. 373** Ike See, violin The Curtis Chamber Ensemble
Prokofiev	**Sonata in F minor, Op. 80**
Ravel	***Tzigane, rapsodie de concert*** Ike See, violin Yekwon Sunwoo, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Sixth Student Recital
Graduation Recital—Ike See, violin
Friday, May 2 at 8 p.m.
Field Concert Hall

Chaconne from Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685–1750)

Ike See, violin

Sonata in F minor, Op. 80 — Sergey Prokofiev (1891–1953)

Andante assai
Allegro brusco
Andante
Allegrissimo

Tzigane, rapsodie de concert — Maurice Ravel (1875–1937)

Ike See, violin
Yekwon Sunwoo, piano

INTERMISSION

Adagio in E major, K. 261 Wolfgang Amadeus Mozart (1756–91)

Rondo in C major, K. 373 Mozart

Ike See, violin
The Curtis Chamber Ensemble

Sonata in E minor, Op. 27, No. 4 Eugène Ysaÿe (1858–1931)

Allemanda
Sarabande
Finale

Ike See, violin

Passacaglia in G minor George Frideric Handel (1685–1759)
transcribed by Johan Halvorsen

Ike See, violin
Camden Shaw, cello

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Performers

Singapore native Ike See entered The Curtis Institute of Music in 2006 and studies violin with Pamela Frank and Joseph Silverstein. He holds the Jack Wolgin Fellowship.

Mr. See has performed in solo recitals in Singapore, Bangkok, and Vienna. Twice he performed as a soloist with the Singapore National Youth Orchestra, in addition to serving as its concertmaster. In 2007 he soloed with the Singapore Symphony Orchestra.

Since winning his first national competition at the age of ten, Mr. See won two more first prizes in 2001 and 2003, in the intermediate and senior categories of the biennial Singapore National Violin Competition. He also took part in the 2004 Sion-Valais International Violin Competition in Switzerland.

Prior to entering Curtis, Mr. See studied privately with Qian Zhou from the Yong Siew Toh Conservatory of Music and received diplomas as an external candidate from the Royal Schools of Music of London and Trinity College London. In addition to playing violin, he is an accomplished pianist.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Yekwon Sunwoo from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

The Curtis Chamber Ensemble

Violin
Hannah Choi
Barbora Kolářová

Viola
Milena Pajaro-van de Stadt

Cello
Camden Shaw

Double Bass
Blake Hinson

Oboe
Adam M. Kiswardy
Korey Marshall

Flute
Maron Khoury
Masha Popova

Horn
Courtney Prizrenac
Rebekah Daley

Next Student Recital

Saturday, May 3 at 8 p.m.
Conducting Students of Otto-Werner Mueller Lead
the Curtis Symphony Orchestra
Church of the Holy Trinity, Rittenhouse Square

Brahms	**Symphony No. 4**
Stravinsky	***Pulcinella Suite***
Weber	**Overture to *Der Freischütz***

Works to be conducted by Teddy Abrams, Joshua Gersen, Kuok-man Lio, and Daniel Stewart

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Seventh Student Recital
Conducting Students of Otto-Werner Mueller Lead the Curtis Symphony Orchestra
Saturday, May 3 at 8 p.m.
Church of the Holy Trinity, Rittenhouse Square

Overture to *Der Freischütz* — Carl Maria von Weber (1786–1826)

Daniel Stewart, conductor

Pulcinella Suite — Igor Stravinsky (1882–1971)

Sinfonia (Ouverture)
Serenata
Scherzino—Allegro—Andantino
Tarantella
Toccata
Gavotta con de variazioni
Vivo
Minuetto—Finale

Teddy Abrams, conductor

INTERMISSION

Symphony No. 4 in E minor, Op. 98 Johannes Brahms (1833–97)

Allegro non troppo
Andante moderato

Kuok-man Lio, conductor

Allegro giocoso
Allegro energico e passionato

Joshua Gersen, conductor

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Recitals are professionally recorded for educational use and possible broadcast.

Conductors

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Joshua Gersen from Monroe, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2006.

Kuok-man Lio from Macau, China is a student of Otto-Werner Mueller and entered Curtis in 2005.

Daniel Stewart from San Francisco is a student of Otto-Werner Mueller and entered Curtis in 2007.

Next Student Recital

Sunday, May 4 at 3 p.m.
Field Concert Hall

J. S. Bach — **Suite No. 2 in E minor for Violoncello Solo, BWV 1008, transcribed by Blake Hinson**
Blake Hinson, double bass

Wieniawski — **Concerto No. 2 in D minor, Op. 22**
Jeoung-Yin Kim, violin
Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

This Spring at Curtis

The Curtis Opera Theatre

Iolanta by Peter Ilich Tchaikovsky
Friday, May 9 at 8 p.m.
Sunday, May 11 at 2:30 p.m.
Prince Music Theater

Rossen Milanov, conductor

Concert production with the Curtis Symphony Orchestra, sung in the original Russian with English supertitles

This production is funded in part by a grant from the Spector Gadon & Rosen Foundation.

Tickets: $33
UpStages: 215-569-9700 or www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Eighth Student Recital
Sunday, May 4 at 3 p.m.
Field Concert Hall

Suite No. 2 in E minor
for Violoncello Solo, BWV 1008
transcribed by Blake Hinson
Johann Sebastian Bach
(1685–1750)

Prélude
Allemande
Courante
Sarabande
Menuet
Gigue

Blake Hinson, double bass

Concerto No. 2 in D minor, Op. 22
Henryk Wieniawski
(1835–80)

Allegro moderato
Romance: Andante non troppo
Finale à la Zingara

Jeoung-Yin Kim, violin
Jungeun Kim, piano

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Blake Hinson from West Des Moines, Iowa, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2005.

Jeoung-Yin Kim from Seoul is a student of Yumi Ninomiya Scott and entered Curtis in 2007.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Sunday, May 4 at 8 p.m.
Harp Class of Judy Loman
Field Concert Hall

C. P. E. Bach	**Solfeggietto in C minor, W. 117.2** **arranged by Clifford Wooldridge**
Liszt	**"Le rossignol, air russe d'Alabieff"** **from *Deux mélodies russes***
Ravel	**"Laideronnette, Impératrice des Pagodes"** **from *Ma mère l'oye* for Piano Four Hands** **arranged by John B. Escosa**
	Carol Angel Lin, harp Ko-Ni Choi, harp Coline-Marie Orliac, harp Madeline Blood, harp

Casella	**Sonata, Op. 68** Coline-Marie Orliac, harp
Hindemith	**Sonata for Harp** Madeline Blood, harp
Ravel	**Introduction et allegro** Carol Angel Lin, harp Masha Popova, flute Johnny Teyssier, clarinet Yiying Julia Li, violin Elizabeth Fayette, violin Vicki Powell, viola Natalie Helm, cello
Scarlatti	**Sonata in E major for Harpsichord, K. 380, arranged by Judy Loman**
Tournier	**Sonatine in G major, Op. 30** Ko-Ni Choi, harp

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Prince Music Theater

Rossen Milanov, conductor

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Ninth Student Recital
Harp Class of Judy Loman
Sunday, May 4 at 8 p.m.
Field Concert Hall

Sonata for Harp — Paul Hindemith (1895–1963)
- Mäßig schnell
- Lebhaft
- Lied: Sehr langsam

Madeline Blood, harp

Sonatine in G major, Op. 30 — Marcel Tournier (1879–1951)
- Allegrement
- Calme et expressif
- Fièvresement

Ko-Ni Choi, harp

Sonata, Op. 68 — Alfredo Casella (1883–1947)
- Allegro vivace
- Sarabanda
- Finale

Coline-Marie Orliac, harp

INTERMISSION

Introduction et allegro — Maurice Ravel (1875–1937)

Carol Angel Lin, harp
Masha Popova, flute
Johnny Teyssier, clarinet
Yiying Julia Li, violin
Elizabeth Fayette, violin
Vicki Powell, viola
Natalie Helm, cello

Sonata in E major for Harpsichord, K. 380 — Domenico Scarlatti (1685–1757)
arranged by Judy Loman
Ko-Ni Choi, harp

"Le rossignol, air russe d'Alabieff" — Franz Liszt (1811–86)
from *Deux mélodies russes*

Solfeggietto in C minor, W. 117.2 — Carl Philipp Emanuel Bach (1714–88)
arranged by Clifford Wooldridge

"Laideronnette, Impératrice des Pagodes" — Ravel
from *Ma mère l'oye* for Piano Four Hands
arranged by John B. Escosa
Carol Angel Lin, harp
Ko-Ni Choi, harp
Coline-Marie Orliac, harp
Madeline Blood, harp

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Performers

Madeline Blood from Philadelphia is a student of Judy Loman and entered Curtis in 2007.

Ko-Ni Choi from Seoul is a student of Judy Loman and entered Curtis in 2006.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Natalie Helm from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Yiying Julia Li from Houston is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2007.

Carol Angel Lin from Oklahoma City is a student of Judy Loman and entered Curtis in 2004.

Coline-Marie Orliac from Antibes, France, is a student of Judy Loman and entered Curtis in 2006.

Masha Popova from Oak Park, Ill., is a student of Jeffrey Khaner and entered Curtis in 2006.

Vicki Powell from Madison, Wis., is a student of Roberto Díaz and entered Curtis in 2006.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

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Next Student Recital

Monday, May 5 at 5:15 p.m.
Field Concert Hall

Kreisler	***Caprice Viennois*, Op. 2** Petr Matěják, violin Jungeun Kim, piano
Paganini	**Selections from Caprices, Op. 1** Petr Matěják, violin
Prokofiev	**Sonata in F minor, Op. 80** Josef Špaček, violin Hugh Sung, piano ('90)

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

Ninetieth Student Recital
Monday, May 5 at 5:15 p.m.
Field Concert Hall

◆

***Caprice viennois*, Op. 2** — Fritz Kreisler (1875–1962)

Petr Matěják, violin
Jungeun Kim, piano

Caprices, Op. 1, selections — Nicolò Paganini (1782–1840)

No. 13 in B-flat major
No. 15 in E minor

Petr Matěják, violin

Sonata in F minor, Op. 80 — Sergey Prokofiev (1891–1953)

Andante assai
Allegro brusco
Andante
Allegrissimo

Josef Špaček, violin
Hugh Sung, piano

◆

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Performers

Petr Matěják from Říčany-Strašín, Czech Republic, is a student of Ida Kavafian and entered Curtis in 2006.

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Jungeun Kim, staff pianist

Hugh Sung ('90), director of instrumental accompaniment and student recitals

◆

Next Student Recital

Monday, May 5 at 8 p.m.
Graduation Recital: Achilles Liarmakopoulos, trombone
Field Concert Hall

J. S. Bach	**Fugue in G minor, BWV 558, arranged by Ralph Sauer**
Haydn	**"Achieved Is the Glorious Work" from *The Creation*, Hob. XXI:2, arranged by Donald G. Miller**
	Achilles Liarmakopoulos, trombone
	Ryan Seay, trombone
	Samuel Schlosser, trombone
	Chris Guilfoyle, bass trombone

Biber	**Sonata à 3** Susan Jang, violin Anna Tifu, violin Achilles Liarmakopoulos, trombone Natalie Helm, cello Hugh Sung, harpsichord ('90)
Stephen Cabell	***Still Dream***
Okunev	**Scherzo, from Adagio and Scherzo for Trombone and Piano** Achilles Liarmakopoulos, trombone Hugh Sung, piano ('90)
Cadima	***Dream*** Achilles Liarmakopoulos, trombone Teddy Abrams, conductor The Curtis Chamber Ensemble
Ellis	***Venezia*** Ray Chen, violin Bryan A. Lee, violin Marina Thibeault, viola Sarah Rommel, cello Paul Kowert, mandolin Achilles Liarmakopoulos, piano
Lindberg	***Joe Jack Binglebandit*** Achilles Liarmakopoulos, trombone

Mendelssohn **Theme from Symphony No. 5 ("Reformation"), arranged by Daniel Razionale**
Achilles Liarmakopoulos, trombone
Daniel Razionale, organ

Piazzolla **Milonga in D major**
Achilles Liarmakopoulos, trombone
Paul Kowert, double bass
Hugh Sung, piano ('90)

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-First Student Recital
Graduation Recital—Achilles Liarmakopoulos, trombone
Monday, May 5 at 8 p.m.
Field Concert Hall

Joe Jack Binglebandit — Christian Lindberg (b. 1958)

Achilles Liarmakopoulos, trombone

Theme from Symphony No. 5 ("Reformation") — Felix Mendelssohn (1809–47)
arranged by Daniel Razionale

Achilles Liarmakopoulos, trombone
Daniel Razionale, organ

Venezia — John Ellis (b. 1949)

Ray Chen, violin
Bryan A. Lee, violin
Marina Thibeault, viola
Sarah Rommel, cello
Paul Kowert, mandolin
Achilles Liarmakopoulos, piano

Milonga in D major — Astor Piazzolla (1921–92)

Achilles Liarmakopoulos, trombone
Paul Kowert, double bass
Hugh Sung, piano

Scherzo from Adagio and Scherzo for Trombone and Piano — German Okunev (1931–73)

Still Dream — Stephen Cabell (b. 1984)

Achilles Liarmakopoulos, trombone
Hugh Sung, piano

INTERMISSION

"Achieved Is the Glorious Work" from *The Creation*, Hob. XXI:2 — Joseph Haydn (1732–1809)
arranged by Donald G. Miller

Fugue in G minor, BWV 558 — Johann Sebastian Bach (1685–1750)
arranged by Ralph Sauer

Achilles Liarmakopoulos, trombone
Ryan Seay, trombone
Samuel Schlosser, trombone
Chris Guilfoyle, bass trombone

Sonata à 3 — Heinrich Ignaz Franz von Biber (1644–1704)

Allegro non troppo
Poco allegro
Adagio
Allegro (Presto)
Adagio
Poco allegro
Adagio
Allegro
Allegro

Susan Jang, violin
Anna Tifu, violin
Achilles Liarmakopoulos, trombone
Natalie Helm, cello
Hugh Sung, harpsichord

Dream — Andrew Cadima (b. 1984)

Achilles Liarmakopoulos, trombone
Teddy Abrams, conductor
The Curtis Chamber Ensemble

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Performers

Trombonist Achilles Liarmakopoulos is a recent prize-winner in the Second Christian Lindberg International Solo Competition, held in Valencia, Spain. He has won numerous other competitions, including the International Trombone Festival's Robert Marsteller/Conn-Selmer, Solo, and Larry Wiehe competitions, as well as the San Francisco Conservatory of Music Concerto Competition.

A native of Athens, Mr. Liarmakopoulos has performed with orchestras such as the San Francisco Marin Symphony, Santa Cruz County Symphony, San Francisco Symphony Youth Orchestra, and the European Union Youth Orchestra. He gave a solo performance at Walt Disney Concert Hall in Los Angeles as the grand-prize winner of the Pasadena Showcase House Instrumental Competition. In 2005 he was a member of the American Institute of Musical Studies Festival Orchestra in Graz, Austria.

Mr. Liarmakopoulos, a student of Nitzan Haroz, holds the Milton L. Rock Annual Fellowship. Prior to entering Curtis in 2006, he received a Bachelor of Music degree from the San Francisco Conservatory of Music.

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Ray Chen from Brisbane, Australia, is a student of Aaron Rosand and entered Curtis in 2005.

Chris Guilfoyle from Cypress, Tex., is a student of Blair Bollinger and entered Curtis in 2004.

Natalie Helm from Louisville, Ky., is a student of Peter Wiley and entered Curtis in 2006.

Susan Jang from Wauconda, Ill., is a student of Pamela Frank and Ida Kavafian and entered Curtis in 2007.

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Bryan A. Lee from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Daniel Razionale from Ardmore, Pa., is a student of Alan Morrison and entered Curtis in 2007.

Sarah Rommel from Washington Township, N.J., is a student of Peter Wiley and entered Curtis in 2007.

Samuel Schlosser from Seattle is a student of Nitzan Haroz and entered Curtis in 2007.

Ryan Seay from Denver is a student of Nitzan Haroz and entered Curtis in 2007.

Marina Thibeault from Québec City is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

Anna Tifu from Cagliari, Italy, is a student of Shmuel Ashkenasi and Aaron Rosand and entered Curtis in 2005.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

Composer

Stephen Cabell from Owensboro, Ky., is a student of Richard Danielpour and entered Curtis in 2003.

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Second Student Recital
Tuesday, May 6 at 5:15 p.m.
Field Concert Hall

***El parc d'atraccions*, selections** — Manuel Blancafort (1897–1987)
- Abstraccions
- La terrassa i la musica militar
- Prop del dancing

Prelude and Fugue in C-sharp minor, from *Well-Tempered Clavier Book 1*, BWV 849 — Johann Sebastian Bach (1685–1750)

Preludio al gallo mañanero — Joaquín Rodrigo (1901–99)

***Sonatas de Castilla* con toccata a modo de pregón, selections** — Rodrigo
- Toccata a modo de pregón
- No. 4 in B minor ("como un tiento")
- No. 5 in A major

Christopher Falzone, piano

Cuatro estampas andaluzas Rodrigo

El vendedor de chanquetes
Crepúsculo sobre el Guadalquivir
Seguidillas del diablo
Barquitos de Cádiz

Christopher Falzone, piano



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Performer

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, May 6 at 8 p.m.
Field Concert Hall

Hummel	**Concerto in F major** Wenmin Zhang, bassoon Haochen Zhang, piano
Prokofiev	**Sonata, Op. 56** Bella Hristova, violin Benjamin Beilman, violin
Rodrigo	***Concierto heroico*** Christopher Falzone, piano Hugh Sung, piano accompaniment ('90)

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This Spring at Curtis

The Curtis Opera Theatre

Iolanta by Peter Ilich Tchaikovsky
Friday, May 9 at 8 p.m.
Sunday, May 11 at 2:30 p.m.
Prince Music Theater

Rossen Milanov, conductor

Concert production with the Curtis Symphony Orchestra, sung in the original Russian with English supertitles

This production is funded in part by a grant from the Spector Gadon & Rosen Foundation.

Tickets: $33
UpStages: 215-569-9700 or www.curtis.edu

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Third Student Recital

Tuesday, May 6 at 8 p.m.
Field Concert Hall

Concerto in F major — Johann Nepomuk Hummel (1778–1837)
Allegro moderato
Romanza: Andantino e cantabile
Rondo: Vivace

Wenmin Zhang, bassoon
Haochen Zhang, piano

Sonata, Op. 56 — Sergey Prokofiev (1891–1953)
Andante cantabile
Allegro
Commodo (quasi allegretto)
Allegro con brio

Bella Hristova, violin
Benjamin Beilman, violin

INTERMISSION

Concierto heroico — Joaquín Rodrigo (1901–99)
Allegro con brio
Allegro molto ritmico
Largo
Allegro maestoso

Christopher Falzone, piano
Hugh Sung, piano

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Coaches

The Hummel concerto was prepared by Bernard Garfield and Daniel Matsukawa.

The Prokofiev sonata was prepared by Ida Kavafian.

Performers

Benjamin Beilman from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2007.

Christopher Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Bella Hristova from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2003.

Haochen Zhang from Shanghai is a student of Gary Graffman and entered Curtis in 2005.

Wenmin Zhang from Beijing is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2007.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, May 7 at 5:15 p.m.
Field Concert Hall

Galliard	**Sonata No. 1 in A minor for Bassoon and Piano**
Jørgensen	**Romance for Trombone and Piano, Op. 21**
	Samuel Schlosser, trombone
	Hugh Sung, piano ('90)

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Rossen Milanov, conductor

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Fourth Student Recital
Wednesday, May 7 at 5:15 p.m.
Field Concert Hall

Romance for Trombone and Piano, Op. 21 — Axel Jørgensen (1881–1947)

Sonata No. 1 in A minor for Bassoon and Piano — John Ernst Galliard (1680–1749)

Cantabile
Spiritoso e staccato, a tempo moderato
Largo e staccato
Allegro e staccato: Hornpipe a l'Inglese
Vivace

Samuel Schlosser, trombone
Hugh Sung, piano

Sonata in A major — César Franck (1822–90)

Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

Elena Urioste, violin
Hugh Sung, piano

Tzigane, rapsodie de concert — Maurice Ravel (1875–1937)

Elena Urioste, violin
Hugh Sung, piano

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Coach

The Jørgensen romance was prepared by Nitzan Haroz.

Performers

Samuel Schlosser from Seattle is a student of Nitzan Haroz and entered Curtis in 2007.

Elena Urioste from Philadelphia is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2003.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, May 7 at 8 p.m.
Graduation Recital: Roman Rabinovich, piano
Field Concert Hall

Berg	**Piano Sonata, Op. 1**
Chopin	**Preludes, Op. 28**
Wiesenberg	***Metamorphosis II***
	Roman Rabinovich, piano
Mozart	**Concerto No. 27 in B-flat major, K. 595**
	Roman Rabinovich, piano
	The Curtis Chamber Ensemble

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This Spring at Curtis

The Curtis Opera Theatre
Iolanta by Peter Ilich Tchaikovsky
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Prince Music Theater

Rossen Milanov, conductor

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Fifth Student Recital
Graduation Recital—Roman Rabinovich, piano
Wednesday, May 7 at 8 p.m.
Field Concert Hall

Piano Sonata, Op. 1 — Alban Berg (1885–1935)

Preludes, Op. 28 — Frédéric Chopin (1810–49)

No. 1 in C major: Agitato
No. 2 in A minor: Lento
No. 3 in G major: Vivace
No. 4 in E minor: Largo
No. 5 in D major: Allegro molto
No. 6 in B minor: Lento assai
No. 7 in A major: Andantino
No. 8 in F-sharp minor: Molto agitato
No. 9 in E major: Largo
No. 10 in C-sharp minor: Allegro molto
No. 11 in B major: Vivace
No. 12 in G-sharp minor: Presto
No. 13 in F-sharp major: Lento
No. 14 in E-flat minor: Allegro
No. 15 in D-flat major: Sostenuto

(continued)

No. 16 in B-flat minor: Presto con fuoco
No. 17 in A-flat major: Allegretto
No. 18 in F minor: Allegro molto
No. 19 in E-flat major: Vivace
No. 20 in C minor: Largo
No. 21 in B-flat major: Cantabile
No. 22 in G minor: Molto agitato
No. 23 in F major: Moderato
No. 24 in D minor: Allegro appassionato

Roman Rabinovich, piano

INTERMISSION

Metamorphosis II — Menachem Wiesenberg (b. 1950)

Roman Rabinovich, piano

Concerto No. 27 in B-flat major, K. 595 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Larghetto
Allegro

Roman Rabinovich, piano
The Curtis Chamber Ensemble

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Performer

Born in 1985 in Tashkent, Uzbekistan, Roman Rabinovich immigrated to Israel with his parents in 1994. He entered The Curtis Institute of Music in 2003 and studies piano with Seymour Lipkin.

At age ten, Mr. Rabinovich made his Israel Philharmonic Orchestra debut under the baton of Zubin Mehta, performing again with the orchestra in 1999 and 2003. He has also performed as a soloist with the Buffalo Philharmonic Orchestra, Ann Arbor and Delaware symphonies, and most Israeli orchestras.

Mr. Rabinovich has given solo and chamber recitals throughout Europe and the United States in such prestigious venues as the Metropolitan Museum of Art and Steinway Hall in New York City, Great Hall of Moscow Conservatory, Salle Cortot in Paris, and the Millennium Stage of the Kennedy Center in Washington, D.C. He has also performed on the Dame Myra Hess Memorial Concert Series in Chicago.

He is a winner of the second prize and four additional prizes at the Twelfth Arthur Rubinstein International Piano Master Competition (no first prize was awarded) and first prizes at the Concours de Piano Animato, Arjil Piano Competition, Frank Peleg Piano Competition, and Tel Aviv Music Academy competition. He has participated in international music festivals and was featured on radio and TV on numerous occasions in Israel (Kol HaMusica), Italy, Germany, and the United States (including New York City's WQXR).

Future engagements include solo recitals; orchestral and chamber music performances at Leipzig's Gewandhaus and London's Wigmore Hall; and concert tours in France, Germany, Switzerland, and Israel.

Mr. Rabinovich, also a gifted painter, holds the Ralph Berkowitz Fellowship.

Next Student Recital

Thursday, May 8 at 5:15 p.m.
Field Concert Hall

Nielsen	**Sonata No. 2, Op. 35**
Tchaikovsky	**Valse-Scherzo, Op. 34**
	Josef Špaček, violin
	Yekwon Sunwoo, piano
Paganini	**Caprice, Op. 1, No. 24**
	Josef Špaček, violin

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Sixth Student Recital
Thursday, May 8 at 5:15 p.m.
Field Concert Hall

Sonata No. 2, Op. 35 — Carl Nielsen (1865–1931)
- Allegro con tiepidezza
- Molto adagio
- Allegro piacevole

Valse-Scherzo, Op. 34 — Peter Ilich Tchaikovsky (1840–93)

Josef Špaček, violin
Yekwon Sunwoo, piano

Chaconne from Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685–1750)

Playground — Per Nørgård (b. 1932)

Caprice, Op. 1 — Nicolò Paganini (1782–1840)
No. 24: Tema con variazioni

Josef Špaček, violin

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Nielsen sonata and Tchaikovsky waltz were prepared by Ida Kavafian.

Performers

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Yekwon Sunwoo from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Next Student Recital
Thursday, May 8 at 8 p.m.
20/21: The Curtis Contemporary Music Ensemble
"A Tribute to Elliott Carter in His Hundredth Year"
Field Concert Hall

Carter — ***A Mirror on Which to Dwell***
20/21: The Curtis Contemporary Music Ensemble
Kuok-man Lio, conductor

Gra
Johnny Teyssier, clarinet

Eight Pieces for Four Timpani, selections
Patricia Franceschy, timpani

Cello Sonata
Abraham Feder, cello
Pallavi Mahidhara, piano

Ke-Chia Chen — ***Sentiments***
Rinnat Moriah, soprano
Ko-Ni Choi, harp
Camden Shaw, cello

Christopher Rogerson — ***Aberrant Rain***
Adrian Kramer, baritone
Yao Guang Zhai, clarinet
Camden Shaw, cello
Susan Nowicki, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

This Spring at Curtis

The Curtis Opera Theatre

Iolanta by Peter Ilich Tchaikovsky
Friday, May 9 at 8 p.m.
Sunday, May 11 at 2:30 p.m.
Prince Music Theater

Rossen Milanov, conductor

Concert production with the Curtis Symphony Orchestra, sung in the original Russian with English supertitles

This production is funded in part by a grant from the Spector Gadon & Rosen Foundation.

Tickets: $33
UpStages: 215-569-9700 or www.curtis.edu

Program Notes

20/21: The Curtis Contemporary Music Ensemble

Don Liuzzi, *founder*
David Ludwig, *artistic director*
Student Recital Series: Thursday, May 8, 2008, at 8 p.m., Field Concert Hall

This season's third presentation by the 20/21 ensemble features several works of Elliott Carter and two by Curtis composition students. The student works were vocal pieces created for a competition, and as such use the same poem for their text ("Aberrant Rain" by Kathleen Gaunt).

Elliott Carter turns one hundred this year (he was born in New York City on December 11, 1908), and his music is being celebrated all over the world for this occasion. Carter's earliest work combines elements of Romanticism with an American sensibility. In the 1950s he moved away from this style and into a new kind of expression influenced by Modernism and Schoenberg's method of composing with twelve notes (though taking its basic premises much further). This is the music for which he is best known, and it has two strong identifying characteristics that appear in different guises in much of his work:

1) the intention to use all available combinations of notes and all available spaces in between the notes. This creates an intense musical language that is ceaselessly chromatic and dissonant.
2) the treatment of rhythm and tempo using a technique Carter calls metric modulation, in which he changes tempi using relevant ratios of the previous tempo to the new one. This makes a logical flow in his transitions and creates interesting relationships between the rhythms in adjacent sections of music.

Carter's musical language is supremely challenging for players and audience alike, but the difficulty of his style has found many advocates and admirers. His works have been played by most major orchestras in the world, he has received numerous prestigious awards (including two Pulitzer Prizes), and he has established himself as one of the composers held in the highest esteem in American cultural history.

I would like to thank all of the instrumental departments at Curtis, as well as our guest coaches, for their continued help in putting together a most demanding program. I would also like to thank the administration and staff for helping coordinate this program. The people who deserve the richest praise are the students themselves, who have taken on some of the most difficult music they will ever have to play with a love and commitment to performing music at the highest level.

—David Ludwig
20/21 Artistic Director

The following program notes are in the words of the composers:

The Canto and Adagio of this set of **Eight Pieces for Four Timpani** (One Player) were written in 1966, while the other six were composed in 1949. In those days, these six were found difficult, if not impossible, to play effectively, but, as time passed interest in them and performing skills grew, so I decided to publish the set complete, as four of them had been widely circulated in manuscript, in 1966. At that time, they were revised with the help of the percussionist Jan Williams of the New York State University at Buffalo. In gratitude for

his advice, the Canto and Adagio were composed for him and included in the set. Unlike the other, each of which is a four-note piece based on different tunings of the drums, these two employ the possibilities of the pedal-tuned chromatic timpani.

The six from 1949, besides being virtuoso solos for the instrumentalist, are studies in the controlled, interrelated changes of speed now called metric modulation, and generated ideas carried further in my First String Quartet begun at the same time and completed shortly afterwards. Each piece is dedicated to a performer who showed an interest in the works in their early days:

V. Improvisation (1949/1966)—Paul Price—The opening phrase furnishes materials for numerous variations with constant changes of speed.

VI. Canto (1966)—Jan Williams—Uses pedal tuned timpani played by snare drum sticks in a line that slides from one pitch to another.

—*Elliott Carter*

Gra (1993; "game" in Polish) for solo clarinet, was written as a tribute to my dear friend Witold Lutoslawski, to commemorate his eightieth birthday. During the twenty-five or so years that I have known Witold, I have never ceased to admire his impressive works and his gracious personality.

This clarinet piece, frequently changing and playful in character (yet based on the same material throughout), recalls to me my many delightful visits with the composer in America and Poland.

—*Elliott Carter*

Sentiments (2007)

I have always been fascinated with how one goes about integrating the past into the present. Perceptions and memories are subjective. What was valued years ago now seems trivial, while what was trivial now seems valuable. Nevertheless, all bear fruit for an artist's never ending quest of expression and self-discovery.

—*Ke-Chia Chen*

Cello Sonata (1948)

When I was asked in 1947 to write a work for the American cellist Bernard Greenhouse, I immediately began to consider the relation of the cello and piano, and came to the conclusion that since there were such great differences in expression and sound between them, there was no point in concealing these as had usually been done in works of the sort. Rather it could be meaningful to make these very differences one of the points of the piece. So the opening Moderato presents the cello in its warm expressive character, playing a long melody in rather free style, while the piano percussively marks a regular clock-like ticking. This is interrupted in various ways, probably (I think) to situate it in a musical context that indicated that the extreme disassociation between the two is neither a matter of randomness or indifference but to be heard as having an intense, almost fateful character.

The Vivace, a breezy treatment of a type of pop music, verges on a parody of some Americanizing colleagues of the time. Actually it makes explicit the undercurrent of jazz technique suggested in the previous movement by the freely performed melody against a strict rhythm. The following Adagio is a long, expanding, recitative-

like melody for the cello, all its phrases interrelated by metric modulations. The finale, Allegro, like the second movement based on pop rhythms, is a free rondo with numerous changes of speed that end up by returning to the beginning of the first movement with the roles of the cello and piano reversed.
As I have said, the idea of metrical modulation came to me while writing this piece, and its use becomes more elaborated from the second movement on. The first movement, written last after the concept had been quite thoroughly explored, presents one of the piece's basic ideas: the contrast between psychological time (in the cello) and the chronometric time (in the piano), their combination producing musical or "virtual" time. The whole is one large motion in which all the parts are interrelated in speed and often in idea; even the breaks between movements are slurred over. That is: at the end of the second movement, the piano predicts the notes and speed of the cello's opening of the third, while the cello's conclusion of the third predicts in a similar way the piano's opening of the fourth, and this movement concludes with a return to the beginning in a circular way like Joyce's *Finnegan's Wake*.

—*Elliott Carter*

I wrote ***Aberrant Rain*** in the fall of 2007. The text is by Kathleen Gaunt, a poet and musician attending the University of the Arts. When I first read the poem, I immediately thought of someone suffering from insomnia—"And desire refuses to grant my tired eyes / one night of uninterrupted / Slumber" are the last lines of the poem. I then tried to choose a particularly dark ensemble to capture the mood: baritone, clarinet, cello, and piano. I also wanted to highlight the dreams or nightmares and haunted visions the speaker of the poem might be having. Throughout the piece, the baritone and each instrument carries a melody that is interrupted every so often by a dream or vision, represented by quickly moving figures in the piano and clarinet.

—*Christopher Rogerson*

A Mirror on Which to Dwell (1976), a line from the poem "Insomnia," is the title I chose partly because it seemed to characterize the general world of the poems, partly because I wanted the music to be a mirror of the words and partly because Speculum Musicae, the organization which commissioned the work in honor of the U. S. bicentennial. Its first performance was by Susan Davenny Wyner and Speculum Musicae, Richard Fitz conducting, in New York City on February 24, 1976. The work is dedicated to the artists that gave its first performance.

—*Elliott Carter*

Song Texts

Aberrant Rain

by Kathleen Gaunt

I sing for the lustful cosmos.
I laugh for the crying moon.
Yet, the consensual, celestial
Visions mock my mirth
And banish
My thoughtless gesture.
I am still haunted
By the coming of spring, of beauty
Of cherry blossoms,
And the notion of troubled dreams.
I continue to crave
Confined fulfillment,
But the dreams endure,
And desire refuses to grant my tired eyes
One night of uninterrupted
Slumber.

Six Poems of Elizabeth Bishop

1. Anaphora

Each day with so much ceremony
begins, with birds, with bells,
with whistles from a factory;
such white-gold skies our eyes
first open on, such brilliant walls
that for a moment we wonder
"Where is the music coming from, the energy?
the day was meant for what ineffable creature
we must have missed?" Oh promptly he
appears and takes his earthly nature
        instantly, instantly falls
        victim of long intrigue,
        assuming memory and mortal
        mortal fatigue.

More slowly falling into sight
and showering into stippled faces,
darkening, condensing all his light;
in spite of all the dreaming
squandered upon him with that look,
suffers our uses and abuses,
sinks through the drift of bodies,
sinks through the drift of classes
to evening to the beggar in the park
who, weary, without lamp or book
        prepares stupendous studies:
        the fiery event
        of every day in endless
        endless assent.

---

2. Argument

Days that cannot bring you near
or will not,
Distance trying to appear
something more than obstinate,
argue argue argue with me
endlessly
neither proving you less wanted nor less dear.

Distance: Remember all that land
beneath the plane;
that coastline
of dim beaches deep in sand
stretching indistinguishably
all the way,
all the way to where my reasons end?

Days: And think
of all those cluttered instruments,
one to a fact,
canceling each other's experience;
how they were
like some hideous calendar
"Compliments of Never & Forever, Inc."

The intimidating sound
of these voices
we must separately find
can and shall be vanquished:
Days and Distance disarrayed again
and gone
both for good and from the gentle battleground.

---

3. Sandpiper

The roaring alongside he takes for granted,
and that every so often the world is bound to shake.
He runs, he runs to the south, finical, awkward,
in a state of controlled panic, a student of Blake.

The beach hisses like fat. On his left, a sheet
of interrupting water comes and goes
and glazes over his dark and brittle feet.
He runs, he runs straight through it, watching his toes.

—Watching, rather, the spaces of sand between them,
where (no detail too small) the Atlantic drains
rapidly backwards and downwards. As he runs,
he stares at the dragging grains.

The world is a mist. And then the world is
minute and vast and clear. The tide
is higher or lower. He couldn't tell you which.
His beak is focussed; he is preoccupied,

looking for something, something, something.
Poor bird, he is obsessed!
The millions of grains are black, white, tan, and gray.
mixed with quartz grains, rose and amethyst.

4. Insomnia

The moon in the bureau mirror
looks out a million miles
(and perhaps with pride, at herself,
but she never, never smiles)
far and away beyond sleep, or
perhaps she's a daytime sleeper.

By the Universe deserted,
she'd tell it to go to hell,
and she'd find a body of water,
or a mirror, on which to dwell.
So wrap up care in a cobweb
and drop it down the well

into that world inverted
where left is always right,
where the shadows are really the body,
where we stay awake all night,
where the heavens are shallow as the sea
is now deep, and you love me.

---

5. View of the Capitol from the Library of Congress

Moving from left to left, the light
is heavy on the Dome, and coarse.
One small lunette turns it aside
and blankly stare off to the side
like a big white old wall-eyed horse.

On the east steps the Air Force Band
in uniforms of Air Force blue
is playing hard and loud, but—queer—
the music doesn't quite come through.

It comes in snatches, dim then keen,
then mute, and yet there is no breeze.
The giant trees stand in between.
I think the trees must intervene,
catching the music in their leaves
like gold-dust, till each big leaf sags.
Unceasingly the little flags
feed their limp stripes into the air,
and the band's efforts vanish there.

Great shades, edge over,
give the music room.
The gathered brasses want to go
boom—boom

---

6. *O Breath*

Beneath that loved and celebrated beast,
silent, bored really blindly veined,
grieves, maybe lives and lets
live, passes bets,
something moving but invisibly,
and with what clamor why restrained
I cannot fathom even a ripple.
(See the thin flying of nine black hairs
four around one five the other nipple,
flying almost intolerably on your own breath.)
Equivocal, but what we have in common's bound to be there,
whatever we must own equivalents for,
something that maybe I could bargain with
and make a separate peace beneath
within if never with.

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Seventh Student Recital
20/21: The Curtis Contemporary Music Ensemble
Don Liuzzi, founder; David Ludwig, artistic director
"A Tribute to Elliott Carter in His Hundredth Year"
Thursday, May 8 at 8 p.m.
Field Concert Hall

Eight Pieces for Four Timpani, selections — Elliott Carter (b. 1908)
Improvisation
Canto

Patricia Franceschy, timpani

Gra — Carter

Johnny Teyssier, clarinet

Sentiments — Ke-Chia Chen (b. 1979)
Solo
Duo
Trio: "Aberrant Rain"

Rinnat Moriah, soprano
Ko-Ni Choi, harp
Camden Shaw, cello

(Song text follows program notes.)

Cello Sonata — Carter

Moderato
Vivace, molto leggiero
Adagio
Allegro

Abraham Feder, cello
Pallavi Mahidhara, piano

INTERMISSION

Aberrant Rain — Christopher Rogerson (b. 1988)

Adrian Kramer, baritone
Yao Guang Zhai, clarinet
Camden Shaw, cello
Susan Nowicki, piano

A Mirror on Which to Dwell — Carter

Anaphora
Argument
Sandpiper
Insomnia
View of the Capitol from the Library of Congress
O Breath

Rinnat Moriah, soprano
Maron Khoury, flute
Korey Marshall, oboe
Johnny Teyssier, clarinet
Elizabeth Fayette, violin
Alexander Michael Petersen, viola
Abraham Feder, cello
Paul Kowert, double bass
Mari Yoshinaga, percussion
Yekwon Sunwoo, piano
Kuok-man Lio, conductor

(Song texts follows program notes.)

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Coaches

Cello Sonata was guest coached by Fred Sherry, and ***A Mirror on Which to Dwell*** was guest coached by Lucy Shelton and Fred Sherry.

Performers

Ko-Ni Choi from Seoul is a student of Judy Loman and entered Curtis in 2006.

Elizabeth Fayette from Shoreham–Wading River, N.Y., is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2006.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Adrian Kramer from Guelph, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Pallavi Mahidhara from Bethesda, Md., is a student of Ignat Solzhenitsyn and entered Curtis in 2005.

Korey Marshall from Stone Mountain, Ga., is a student of Richard Woodhams and entered Curtis in 2007.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2004.

Alexander Michael Petersen from Westford, Mass., is a student of Joseph de Pasquale and entered Curtis in 2005.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Yekwon Sunwoo from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Mari Yoshinaga from Kagoshima, Japan, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

Yao Guang Zhai from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Susan Nowicki, opera and voice coach

Composers

Ke-Chia Chen from Taiwan is a student of Richard Danielpour and entered Curtis in 2006.

Christopher Rogerson from Amherst, N.Y., is a student of Jennifer Higdon and entered Curtis in 2006.

If students study with more than one faculty member, their teachers are listed alphabetically.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Eighth Student Recital
Friday, May 9 at 8 p.m.
Field Concert Hall

Sonata in A minor, D. 821 ("Arpeggione") — Franz Schubert (1797–1828)
Allegro moderato
Adagio—Allegretto
Brook Speltz, cello
Hugh Sung, piano

Divertimento in D major, Hob. XI:113 — Joseph Haydn (1732–1809)
arranged by Edgar Meyer
Adagio
Menuetto—Trio
Allegro di molto
Nathan Vedal, double bass
Jungeun Kim, piano

Quartet No. 1 in C minor, Op. 51, No. 1 Johannes Brahms (1833–97)

Allegro
Romanze: Poco adagio
Allegretto molto moderato e comodo
Allegro

Bryan A. Lee, violin
Joel Link, violin
Philip Kramp, viola
Brook Speltz, cello

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coaches

The Schubert sonata was prepared by Peter Wiley.

The Brahms quartet was prepared by Steven Tenenbom.

Performers

Philip Kramp from Bloomington, Ill., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2005.

Bryan A. Lee from Radnor, Pa., is a student of Victor Danchenko and entered Curtis in 2005.

Joel Link from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Brook Speltz from La Cañada, Calif., is a student of Peter Wiley and entered Curtis in 2005.

Nathan Vedal from Seattle is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2006.

Jungeun Kim, staff pianist

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Sunday, May 11 at 3 p.m.
Field Concert Hall

Dvořák	**Concerto in A minor, Op. 53**
Sarasate	**Introduction et tarantelle, Op. 43**
	Nikki Chooi, violin
	Jungeun Kim, piano
Lovreglio	**Fantasia on the Opera *La traviata* by Giuseppe Verdi**
Messager	***Solo de concours***
Schumann	**Fantasiestücke, Op. 73**
	Yao Guang Zhai, clarinet
	Ran Jia, piano

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THE
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The Curtis Institute of Music expresses its deep appreciation to the Neubauer Family Foundation, which supports and underwrites this evening's recording of the Curtis Symphony Orchestra for commercial distribution by Ondine Records.

The Curtis Institute of Music and Ondine Records will collaborate in the production and distribution of a commercial recording to be released in spring 2009. Hindemith's Klaviermusik mit Orchester and Dvořák's Symphony No. 9 ("From the New World") will be recorded during this evening's concert by the Curtis Symphony Orchestra and Christoph Eschenbach, music director of the Philadelphia Orchestra, at the Kimmel Center for the Performing Arts.

Curtis will record, edit, and produce, while Ondine will manufacture and distribute the final product to an international market. Executive producer of the recording will be Kevin Kleinmann, formerly vice president of PolyGram/Universal Classics. The collaboration marks the first commercial recording of the Hindemith work.

THE
CURTIS
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OF MUSIC

Roberto Díaz, President



The Curtis Symphony Orchestra

Sunday, April 27, 2008
Verizon Hall
at the Kimmel Center
Christoph Eschenbach, *conductor*
Leon Fleisher, *piano*

The Curtis Opera Theatre

Iolanta
by Peter Ilich Tchaikovsky

May 9 and 11, 2008
Prince Music Theater
Rossen Milanov, *music director*

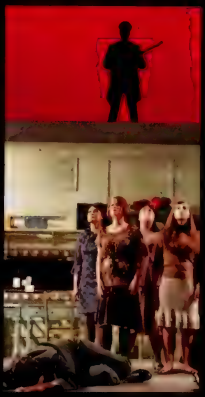


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The legends of tomorrow are at Curtis today.
Experience their artistry in repertoire both fresh and familiar.

The Curtis Symphony Orchestra

Oct. 20 **Peter Oundjian** conducts Rimsky-Korsakov, Walton, and Musorgsky
Jan. 20 **Christoph Eschenbach** conducts Dutilleux, Barber, and Berlioz
Apr. 20 **Paavo Järvi** conducts Prokofiev and Stravinsky



The Curtis Opera Theatre

Don Giovanni (Mozart)
The Medium (Menotti)
Impressions de Pelléas (Debussy/Brook)
Wozzeck (Berg)
Il viaggio a Reims (Rossini)

Another exuberant, extraordinary Curtis season awaits.

Tickets on sale June 2.

Watch your mail for details in late May.

www.curtis.edu

Programs and artists subject to change.

See page 50 for the 2008–09 Alumni Recital Series.



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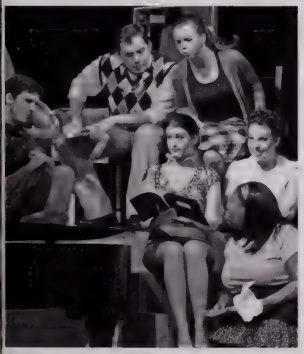
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THE
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The Curtis Opera Theatre in *L'elisir d'amore*, February 2008

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The Curtis Symphony Orchestra

THE JACK WOLGIN
ORCHESTRAL CONCERTS

Orchestral concerts are supported by
the Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

Sunday, April 27, 2008, at 8 p.m.
Verizon Hall at the Kimmel Center

Christoph Eschenbach, *conductor*
Leon Fleisher, *piano*

SCHULLER

Seven Studies on Themes of Paul Klee

Antike Harmonien (Antique Harmonies)
Abstraktes Trio (Abstract Trio)
Kleiner blauer Teufel (Little Blue Devil)
Die Zwitschermaschine (The Twittering-machine)
Arabische Stadt (Arab Village)
Ein unheimlicher Moment (An Eerie Moment)
Pastorale

HINDEMITH

Klaviermusik mit Orchester (Piano, Left Hand)

INTERMISSION

DVOŘÁK

Symphony No. 9 in E minor, Op. 95 ("From the New World")

Adagio—Allegro molto
Largo
Molto vivace
Allegro con fuoco

Visual images and video of the performers will be projected during portions of this concert.

Photographic and recording equipment may not be used in Verizon Hall.

Seven Studies on Themes of Paul Klee

Gunther Schuller
Born: New York City, November 22, 1925

Few composers have led musical lives as richly varied as that of Gunther Schuller. An accomplished horn player, Schuller played in the Metropolitan Opera orchestra until his thirties. After that he turned to conducting, and he premiered works by many of his most important composer colleagues. He started his own publishing company that printed works from every musical era, and he is a noted author of books on both jazz and classical music. He developed an interest in jazz in his youth, and as a result of his varied musical accomplishments, he has performed with a diverse range of personalities, from Arturo Toscanini to Miles Davis.

Schuller is often noted for his coinage of the term "third stream" music, or, music that falls between jazz and classical idioms. The composer wrote in both styles, and his arrangements are well known in the jazz world. Schuller's most performed classical work for orchestra is probably *Seven Studies on Themes of Paul Klee*, which he wrote in 1959, the same year he retired from playing with the Met to focus on composing.

Paul Klee was a Swiss artist who was himself a gifted musician (as well as a great painter). His artwork was highly individual and of a personal style that is hard for even art historians to pin down, but it has proven influential and popular (his paintings sell for millions of dollars today). Schuller explained to *Time* magazine that he "had tried to preserve the rhythms and in some cases the colors" for his *Seven Studies*. Each of these miniatures has a distinctive character, as if to be Schuller's own frame around the paintings upon which his music is based.

The opening of the piece, Antique Harmonies, slowly builds upon quiet and imposing chords reminiscent of Schoenberg's Farben from his *Five Pieces for Orchestra*. A piercing trumpet comes in to break the hushed mood.

This leads shortly into the second movement, Abstract Trio, which lives up to the painting's name, featuring pointillistic orchestration and short dramatic gestures.

The third movement, Little Blue Devil, features the composer's setting of "third

Paul Klee, *Ancient Harmony*, 1925, 236, oil on cardboard, 38.1 x 37.8 cm, Kunstmuseum Basel, Vermächtnis Richard Doetsch-Benziger 1960, Vermächtnis Richard Doetsch-Benziger. © 2008 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Paul Klee, *Abstract Trio*, 1923, 88, oil transfer drawing, watercolor and oil on paper on cardboard, 32.1 x 50.2 cm, The Metropolitan Museum of Art, New York, The Berggruen Klee Collection. © 2008 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Paul Klee, *Little Blue Devil*, 1933, 285, watercolor on primed gauze on cardboard; original frame, 29 x 24.5 cm, Privatbesitz, Schweiz. © 2008 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Paul Klee, *The Twittering Machine*, 1922, 151, oil transfer drawing and watercolor on paper on cardboard, 41.3 x 30.5 cm, The Museum of Modern Art, New York, Mrs. John D. Rockefeller Jr. Purchase Fund. © 2008 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Paul Klee, *Arabian Town*, 1922, 29, oil transfer drawing and watercolor on primed gauze on cardboard, 44.3 x 28¾ cm, Galerie Rosengart, Luzern. © 2008 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Paul Klee, *An Uneasy Moment*, 1912, 127, pen on paper on cardboard, 17.2 x 18 cm, Zentrum Paul Klee, Bern. © 2008 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Paul Klee, *Pastorale (Rhythms)*, 1927, 20, oil on canvas on cardboard on wooden panel; original frame, 69.3 x 52.4 cm, The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund. © 2008 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

stream" in the classical orchestra, with a walking bass line typical of 1950s "cool jazz." In a postmodern twist, we are brought into a finger-snapping lounge and are quickly ushered out.

The fourth movement is based on Klee's most famous painting, The Twittering Machine, and Schuller brings the artwork to life in music by setting shrill high notes in the winds and mechanical sounds in the percussion (the composer has said that it is okay to laugh here).

The fifth movement, Arab Village, features a stereotypical Western take on Middle Eastern music, with solo passages from an offstage flute that evolve into a striking orchestration technique evoking regional reed instruments.

The sixth movement is again well described by its title, An Eerie Moment. Suspenseful music grows out of a long drum roll, as if the Abstract Trio has met a Hitchcock film.

The work ends in a haunting Pastorale with long lines in the clarinet reminiscent of Bartók. We are left hanging in a moment where the abstract in art meets the ineffable in music.

Klaviermusik mit Orchester (Piano, Left Hand)

Paul Hindemith

Born: Hanau, Germany, November 16, 1895
Died: Frankfurt, Germany, December 28, 1963

The Austrian-born pianist Paul Wittgenstein was wounded serving in World War I, and he lost his right arm as a result—a nightmare scenario for any pianist. Rather than stop playing, Wittgenstein decided to bring into being his own body of repertoire that he could perform by commissioning contemporary composers. The pianist clearly had an eye for talent, choosing to commission composers like Prokofiev, Britten, Ravel, Strauss, and Hindemith. However, he must have had apprehensions about what was then *new* music: Wittgenstein did not warm to Ravel's famous work for some time and he never even performed Hindemith's Klaviermusik mit Orchester.

Wittgenstein would not release the Hindemith work for anyone else to perform, either, and so the piece disappeared over time while the pianist exercised his right to exclusivity until his death. Fortunately the work was rediscovered in 2002, and plans were made for its premiere performance by Leon Fleisher and the Berlin Philharmonic just two years later.

The young Hindemith wrote most of Klaviermusik over the summer of 1923, in the midst of the New Objectivity movement in art and music. This movement held that the artist should serve the needs of function, tailoring the style of his work to the particular demands of a specific audience. Hindemith wrote: "The composer today should write only if he knows for what purpose he is writing. The days of composing only for the sake of composing are perhaps gone for ever." Despite this intention, he had trepidations about his work for Wittgenstein, writing to the pianist that he hoped he would not be "appalled" at the sound of the music, which was "written with love."

Hindemith's fears of Wittgenstein's negative judgment were realized as the pianist shelved the project permanently. This act was a great loss to music, as we have heard other pieces for the same medium (such as the Ravel) have a great impact on the concert repertoire. Hindemith's inspired work would surely continue the trend. Those of us hearing it for the first time have the

excitement of discovering a "new" piece by an old master.

Klaviermusik is performed in four continuous movements, through the peaks and valleys of complex textures and surprising moments of dissonance. The piece begins with a colorful opening that moves directly from the first movement into the active and sophisticated second. The third movement stands in contrast with long and lyrical wind writing, but this is overtaken by a fleeting and rhythmically directed finale.

Symphony No. 9 in E minor, Op. 95 ("From the New World")

Antonín Dvořák

Born: Nelahozeves, Czechoslovakia, September 8, 1841
Died: Prague, May 1, 1904

The melody most associated with Dvořák's "New World" Symphony has been misattributed to a late nineteenth-century spiritual called "Goin' Home." The truth is that Dvořák's theme, heard in the second movement of the symphony, was the source for the spiritual. And yet there is no question that the composer found the inspiration and the basis for his Ninth Symphony in music unique to the United States.

Dvořák settled in America in 1892, drawn by an offer to head the new National Conservatorium of Music in New York, and stayed in the United States for three years before returning to Prague. It was a most productive period, giving birth to the Ninth Symphony, the "American" string quartet, and the Cello Concerto, among several other works. Dvořák was riveted by the folk music he heard from the African American community and was similarly impressed by Native American music that he heard while visiting relatives in the Czech prairie community of Spillville, Iowa. (This, Dvořák told one scholar, was actually the source for "Goin' Home.") The problem for historians is that Dvořák appeared to make no distinction between the two styles, referring to them interchangeably.

Dvořák probably heard more of the former than the latter; and so when he stated his conviction that African American folk music would form the basis for a uniquely American concert music, it's reasonable to assume that he had spirituals in mind. Here Dvořák was prescient: The music that had moved him so deeply would soon give birth to blues and jazz, both of which would cross-fertilize with "classical" concert music throughout the coming century.

The first of the symphony's four movements begins with an extended introduction of stately rhythms that gives way to the prevailing Allegro molto. The horns introduce the first theme, followed by the clarinet and bassoons; a solo flute emerges with the second theme, with its passing resemblance to the spiritual "Swing Low, Sweet Chariot."

The second movement, Largo, opens with a short brass chorale introduction that is followed by Dvořák's famous melody, intoned by the English horn.

The final two movements of the "New World" follow a classic model with a fast and dance-like third movement and a powerful fourth-movement finale. In the third, rhythms reminiscent of regional dance remind listeners of Dvořák's Slavic origins. The finale masterfully combines themes from the previous three movements with new ones, building to a massive, climactic ending.

The "New World" Symphony was premiered in 1893 by the New York

Philharmonic (which recently played it in North Korea). It was such a success that some critics deemed it "the first great American Symphony." How fitting that in a country of immigrants, this profoundly American work was written by a visitor from abroad.

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BIOGRAPHIES

Christoph Eschenbach, *conductor*
One of today's leading international conductors, Christoph Eschenbach continues his creative artistic partnership with the Philadelphia Orchestra in his fifth season as music director of the venerable ensemble. Held in highest esteem by the world's foremost orchestras and opera houses for his commanding presence, versatility, and consummate musicianship, he is also much sought after as a guest conductor. His creative insight and dynamic energy as a conductor, collaborator, and ardent champion of young musicians have led to his being acclaimed as "one of the best musicians of our day."

In addition to his work with the Philadelphia Orchestra, Mr. Eschenbach leads the Orchestre de Paris, where he has served as music director since September 2000. As a guest conductor, he has recently led the London Philharmonic, Los Angeles Philharmonic, and Chicago Symphony Orchestra, among others.

A prolific recording artist for more than fifty years, Mr. Eschenbach has made numerous recordings as conductor, pianist, or both. His artistry has been featured in compact discs on the Ariola, BMG, CBS/Sony, Claves, Decca, Deutsche Gramophone, EMI, Koch International Classics, Ondine, Pickwick International, RCA Red Seal, Telarc, Teldec, and Virgin Classics labels. In 2005 Mr. Eschenbach and the Philadelphia Orchestra announced a three-year recording partnership with Ondine Records, the orchestra's first recording contract in nearly ten years, an agreement that Mr. Eschenbach was instrumental in bringing to fruition.

Mr. Eschenbach's discography also includes numerous recordings with the Orchestre de Paris—on the Ondine and Deutsche Gramophone labels—as well as recordings with the London Symphony (Sony/BMG), Vienna Philharmonic (Decca), Hamburg NDR Symphony (BMG/Sony and Warner), and Houston Symphony (Koch).

Mr. Eschenbach learned the art of conducting under George Szell and Herbert von Karajan, among others. In 1981 Mr. Eschenbach was named principal guest conductor of the Tonhalle Orchestra of Zürich and was its chief conductor from 1982 to 1986. Additional posts include music director of the Houston Symphony (1988–1999); chief conductor of the Hamburg NDR Symphony Orchestra (1998–2004); music director of the Schleswig-Holstein Music Festival (1999–2002); and music director of the Ravinia Festival, summer home of the Chicago Symphony Orchestra (1994–2003).

Before turning to conducting, Mr. Eschenbach earned a distinguished international reputation as a concert pianist. He began winning major competitions at the age of eleven and by 1965 was established as the foremost pianist to emerge from postwar Germany, making his United States concert debut in 1969 with George Szell and the Cleveland

Orchestra. In testimony to his prowess at the piano, Philips chose him as one of one hundred pianists to be featured in its *Great Pianists of the 20th Century* edition.

Leon Fleisher, *piano*

Renowned pianist, conductor, and teacher Leon Fleisher, now in his sixth decade before the public, started piano lessons in his native San Francisco at age four and gave his first recital at eight. At age nine he began studying with the great German pianist Artur Schnabel, and at sixteen, in 1944, made his debut with the New York Philharmonic. Mr. Fleisher was the first American to win the prestigious Queen Elisabeth of Belgium competition, in 1952, and for the next dozen years he concertized all over the world with every major orchestra and conductor, gave recitals worldwide, and made numerous touchstone recordings with George Szell and the Cleveland Orchestra of the piano concertos of Beethoven and Brahms, as well as pieces by Grieg, Schumann, and Rachmaninoff (all available on CD).

Mr. Fleisher was struck musically silent when two fingers of his right hand became immobile in 1965. Undergoing many treatments that gave only temporary relief, he was limited to performing left-hand repertoire when thirty-seven years old. This was the defining moment in his career until recently, when he began treatments that finally helped relieve the neurological affliction known as focal dystonia that had been plaguing him for more than half his life.

Overcoming decades of seemingly insurmountable challenges, Mr. Fleisher has been playing with both hands again for the last several seasons and recently made his first two-hand recording in forty years: the critically acclaimed *Two Hands*. The same title was given to a biographical film by Nathaniel Kahn, nominated for best documentary short at the 2006 Academy Awards. Mr. Fleisher received the 2007 Kennedy Center Honors and the same year his recording of the Brahms Piano Quintet with the Emerson Quartet (Deutsche Grammophon) was released to rave reviews; his recital and concerto appearances in recent years have reaffirmed his place among today's legendary pianists and musicians.

His 2007–08 engagements include annual appearances at Carnegie Hall; the Beethoven "Emperor" Concerto with the Boston Symphony, Baltimore Symphony, Chicago Symphony at Ravinia, and NHK Symphony in Japan; the Mozart K. 414 with the Boston Symphony at Tanglewood; recitals at the Ruhr Piano Festival, Wigmore Hall in London, Brussels, and the Lucerne Festival, among many others.

Mr. Fleisher is also a renowned conductor and a revered pedagogue. He made his New York conducting debut at the 1970 Mostly Mozart Festival and in 1973 became associate conductor of the Baltimore Symphony. He has appeared as a guest conductor with the orchestras of Boston, Chicago, Cleveland, San Francisco, Montreal, and Detroit, among others. From 1986 to 1997 he was artistic director of the Tanglewood Music Center. He serves on the faculties of The Curtis Institute of Music, Peabody Conservatory of Music, and Royal Conservatory of Music in Toronto.



The Curtis Opera Theatre

presents

Iolanta

Music by Peter Ilich Tchaikovsky
Libretto by Modest Tchaikovsky,
based on the play *Kong Renés datter* by Henrik Hertz

Rossen Milanov, *conductor*
Ghenady Meirson, *vocal and Russian coach*

Friday, May 9, 2008, at 8 p.m.
Sunday, May 11, 2008, at 2:30 p.m.

Prince Music Theater

Iolanta will run about ninety-five minutes with no intermission.

Titles provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker.

This production of the Curtis Opera Theatre is funded in part by a grant from the Spector Gadon & Rosen Foundation.

Photographic and recording equipment may not be used in Prince Music Theater.

CAST

(in singing order)

	May 9	May 11
Martha, *Iolanta's nurse and Bertrand's wife*	Marquita Raley	Marquita Raley
Iolanta, *the king's daughter*	Amanda Majeski	Charlotte Dobbs
Brigitta, *Iolanta's friend*	Allison Sanders	Allison Sanders
Laura, *Iolanta's friend*	Tammy Coil	Tammy Coil
Bertrand, *the gate-keeper*	Thomas Shivone	Thomas Shivone
Almeric, *King René's armor-bearer*	Joshua Stewart	Jason Coffey
René, *King of Provence*	Evan Hughes	Evan Boyer
Ibn-Hakia, *a Moorish doctor*	Allen Boxer	Nathan Bachhuber
Robert, *Duke of Burgundy*	Adrian Kramer	Kevin Ray
Count Vaudémont, *a Burgundian knight*	Dominic Armstrong	Dominic Armstrong
Friends of Iolanta	Karen Jesse Ashley Thouret	Karen Jesse Ashley Thouret

SETTING

The estate of King René

SYNOPSIS

In fifteenth-century Provence, King René's daughter, the lovely Iolanta, lives in a remote castle, unaware that she is blind. Her father will not allow her devoted attendants to reveal her disability because he wants to find someone who will cure her before her fiancé—Robert, the Duke of Burgundy—learns of her condition. Iolanta, however, suspects that something is wrong and, despite the fact that she is loved and protected by all, including her father, is sad at heart.

A great Moorish physician, Ibn-Hakia, who has been summoned to examine Iolanta, visits her while she is asleep and tells the king his diagnosis. A cure for Princess Iolanta is possible, but only if she is made aware of her blindness and longs to see the light. The king, however, cannot bear to tell Iolanta the truth and angrily informs the doctor that death is the penalty for anyone who does so.

In the meantime, the duke and his friend, Count Vaudémont, are on a journey to see the king. Robert hopes that King René will agree to let him back out of the marriage with Iolanta, a woman he has never met and does not love. His affections lie with the passionate black-eyed beauty, Mathilde. Vaudémont, meanwhile, is seeking someone chaste, angelic, and gentle.

By accident, the two wander into a beautiful deserted garden, where Iolanta lies asleep. Vaudémont is instantly captivated by her but Robert, fearing sorcery, departs to find his retinue. As the princess and the count converse, they fall in love. Suddenly, after having asked Iolanta for a white rose and three times received a red one, Vaudémont realizes that she is blind. He reveals to her the

meaning of light, which she has never known and now fears.

When King René enters the garden, he is horrified that Iolanta has been told of her blindness. However, the wise doctor, Ibn-Hakia, sees reason for hope: Perhaps the princess will truly yearn for the light. The king remains firm: Only if the doctor succeeds in giving her sight will the count's life be spared. Iolanta, now desperately wanting him to live, begs for the sight that will bring her light. The doctor succeeds in his task, Robert returns and is released from his bond of marriage, and all give thanks to Heaven.

PROGRAM NOTES

Reading the libretto of Tchaikovsky's *Iolanta*, one might wonder why the composer ever chose to compose an opera based on it. The story of a blind young princess who has no idea that she is without sight and a controlling father who keeps her prisoner in a false, if lovely, world, *Iolanta* suffers from a lack of action and dramatic tension. It is a tribute to Tchaikovsky that he managed to create a deeply moving opera despite this intrinsic weakness, imbuing the characters with more depth and complexity than they perhaps warranted.

Iolanta came about when Ivan Vsevolozhsky, director of the Imperial Theatres, suggested that Tchaikovsky compose a one-act opera and a two-act ballet that would be performed as a double bill. Tchaikovsky accepted the offer. For the ballet he turned to a story by E. T. A. Hoffmann that greatly interested him; it would become *The Nutcracker*. The opera would be based on a Russian translation of *King René's Daughter*, a one-act play by the writer Henrik Hertz that the composer had seen a few years before. Tchaikovsky's brother Modest, a minor playwright who had written the libretto for one of Tchaikovsky's most successful operas, *The Queen of Spades*, was engaged to take on that responsibility once again.

The composition process was not easy. Tchaikovsky found it difficult to work, became uncertain about the project, and shifted from opera to ballet and back as he encountered problems with each. *Iolanta* was finally completed in December 1891, and the ballet by April 1892. The premiere took place December 18, 1892, with the tsar, a great admirer of Tchaikovsky, in attendance. Clearly the audience preferred the opera, demanding an encore of the love duet, but the critics were harsh and at least one other composer, Rimsky-Korsakov, criticized the work, claiming that it contained borrowed material and was scored for the wrong instruments. The double-bill lasted for only eleven performances.

Now, of course *The Nutcracker* is a staple of the ballet repertoire while *Iolanta*, despite the championship of composers like Mahler, remains in the shadow of the composer's more famous and admittedly more dramatic operas. This is a pity because Tchaikovsky's musical genius brings the characters to life, and the abundance of melody and superb orchestration are maintained throughout.

The heroine, Princess Iolanta, personifies the youth and vulnerability that Tchaikovsky portrayed so well—such as in *Eugene Onegin*'s Tatiana, his greatest female characterization. Like Tatiana, Iolanta matures before our eyes—quite a feat in an opera that is only ninety minutes long. Most touching is the love scene,

when the knight asks Iolanta for a white rose, leading to his and then her awareness of her blindness. As the opera progresses, the music conveys a different princess, one who has emerged from the artificial, pretty world created by her father into the real world, which inspires first fear, then determination in her. At the same time the orchestration gains in harmonic tension and richness and takes on a highly chromatic flavor.

The king is the most complex character in the opera—a man in despair over his daughter's blindness who is himself blind to the deprivations he has caused her. These characteristics are emphasized in the powerful duet he shares with Ibn-Hakia, the Moorish physician who restores Iolanta's sight. Ibn-Hakia is among Tchaikovsky's most unique characters. He is the catalyst who convinces Iolanta to take the step into the unknown, where darkness—both visual and emotional—will be dispersed, leaving the final transcendent message that love is the healing power.

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BIOGRAPHIES

Rossen Milanov, *conductor*

Rossen Milanov has already been hailed as "one who bears watching by anyone who cares about the future of music" (*Chicago Tribune*). He is associate conductor of the Philadelphia Orchestra and, in March 2006, was named artistic director of the Philadelphia Orchestra at the Mann Center for the Performing Arts. In addition Mr. Milanov serves as music director of New Jersey's Symphony in C, one of America's premier professional training orchestras; music director of the New Symphony Orchestra in his native city of Sofia, Bulgaria; and chief conductor of the Bulgarian National Radio Symphony.

During the 2007–08 season, Mr. Milanov debuts with the Seattle Symphony, the Royal Scottish National Orchestra, BBC Symphony Orchestra, NHK Symphony Orchestra, and the Australian Youth Orchestra. He has return engagements with the Indianapolis Symphony Orchestra and the Slovenian National Radio Orchestra, and he leads L'Orchestre de la Suisse Romande in a new double-bill production of Stravinsky's *Le Sacre du printemps* and *Petrushka* with the Ballet du Grand Théâtre de Genève.

With the Philadelphia Orchestra, Mr. Milanov's recent concert highlights have included critically acclaimed concerts at the orchestra's summer series at the Mann Center; subscription performances of John Adams's Violin Concerto (with Leila Josefowicz) and Shostakovich's Symphony No. 15; a highly praised production of Stravinsky's *L'Histoire du soldat*; and the world premiere of Nicholas Maw's English Horn Concerto.

Following last season's production of Dominick Argento's *Postcard from Morocco*, Mr. Milanov returns to the Curtis Institute to conduct Tchaikovsky's *Iolanta*.

He has worked with the legendary Bulgarian bass Nikolai Ghiaurov, and this season he conducts the Bulgarian National Radio Orchestra in a European tour that stops in Munich, Dortmund, Valladolid, and Amsterdam's Concertgebouw and that features Bulgarian mezzo-soprano Vesselina Kasarova.

Within the United States, Mr. Milanov has led concerts and tours with the Apsen Festival, Baltimore Symphony Orchestra, Saint Paul Chamber Orchestra, and Grand Teton Festival. Elsewhere he has worked with Luzerner Sinfonieorchester, Orquesta

Sinfónica Nacional de Colombia, Orquesta Sinfónica Nacional de México, Rotterdams Philharmonisch Orkest, and Seoul Philharmonic Orchestra.

His recording of works by the Russian composer Alla Pavlova with the Moscow Philharmonic is available on the Naxos label.

Mr. Milanov studied conducting at the Juilliard School (where he received the Bruno Walter Memorial Scholarship), The Curtis Institute of Music, Duquesne University, and the Bulgarian National Academy of Music. He has received the Award for Extraordinary Contribution to Bulgarian Culture, awarded by the Bulgarian Ministry of Culture, and in 2005 was chosen as Bulgaria's musician of the year.

Ghenady Meirson, *vocal and Russian coach*
Born in Odessa, Ukraine, Ghenady Meirson graduated from the Santa Cecilia Conservatory in Rome and The Curtis Institute of Music, where he studied piano with Seymour Lipkin and Mieczyslaw Horszowski and accompanying with Vladimir Sokoloff. In 1982 he wrote a singer's handbook entitled *Do Sing in Russian* and began to specialize in Russian vocal repertoire. He has coached countless artists for opera, oratorio, recitals, and recordings, and helped such organizations as the Philadelphia Orchestra, Opera Company of Philadelphia, Philadelphia Singers, and Mendelssohn Club Chorus. In 1996 Mr. Meirson founded PrivateLessons.com, a membership-based network that connects the public with independent music teachers across the United States and Canada. Also a faculty member of the Academy of Vocal Arts, Mr. Meirson joined the faculty of The Curtis Institute of Music in 1990.

Dominic Armstrong (Count Vaudémont) is a tenor from Kirksville, Mo., studying in the opera program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Nemorino), *Postcard from Morocco* (Man with a Paint Box), *La rondine* (Ruggero), *L'Ormindo* (title role), *Albert Herring* (Mr. Upfold), *Le Rossignol* (Le Pêcheur), *Ariadne auf Naxos* (Brighella), and *The Magic Flute* (Tamino) for the Curtis Opera Theatre; roles for the Opera Company of Philadelphia, Opera Theatre of Saint Louis, Chautauqua Institution, and Juilliard Opera Center; and concerts with the Kansas City Symphony, Truman State University, and University of Missouri orchestras. He was a winner of the 2006 Sigma Alpha Iota Competition at the Chautauqua Institution and recently received first place in the Midwest Regional Finals of the Metropolitan Opera National Council Auditions.

Nathan Bachhuber (Ibn-Hakia, May 11) from Appleton, Wis., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Dulcamara), *Le nozze di Figaro* (title role), *La rondine* (Rambaldo), *L'Ormindo* (Amida), *Albert Herring* (the Vicar), *Trouble in Tahiti* (Sam), *The Magic Flute* (Papageno), and *Alcina* (Melisso) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concert soloist at the Tanglewood Institute.

Allen Boxer (Ibn-Hakia, May 9) is a bass-baritone from Cincinnati, studying in the voice program with Marlena Kleinman Malas. Credits include: *L'elisir d'amore* (Dulcamara), *Le nozze di Figaro* (Antonio, Antonio's Assistant), *L'Ormindo* (Ariadeno), *Albert Herring* (Superintendent Budd), *Le Rossignol* (Le

onze), and *The Magic Flute* (Sarastro) for he Curtis Opera Theatre; and roles for Castleton Residency for Young Artists in Opera, International Festival of Lyrical Art n Aix-en-Provence, Opera Theatre of aint Louis, Chautauqua Institution, Northern Kentucky University, Lyriqueen-fer festival, and Bel Canto Northwest Vocal Institute.

Evan Boyer (René, May 11) is a bass from Louisville, Ky., studying in the opera rogram with Marlena Kleinman Malas. Credits include: *Ainadamar* (José Tripaldi) nd *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for Northwestern University and the Chautauqua Institute; and, as a soloist, oncerts with the Chautauqua Symphony Orchestra, Northwestern Philharmonia, Northwestern Chorale, and Northwestern University's Chapel Choir.

Jason Coffey (Almeric, May 11) is a tenor rom Allendale, Mich., studying in the pera program with Joan Patenaude-Carnell. Credits include: *Ainadamar* Torero, Maestro), *L'elisir d'amore* Chorus), and *Le nozze di Figaro* (Don Curzio, Don Basilio) for the Curtis Opera Theatre; roles for Grand Valley State University; and, as a soloist, concerts with he Bel Canto Chorus (Milwaukee) and he Skokie Valley Symphony Orchestra.

Tammy Coil (Laura) is a mezzo-soprano rom Centennial, Colo., studying in the pera program with Marlena Kleinman Malas. Credits include: *Ainadamar* Federico García Lorca), *L'elisir d'amore* Chorus), *Le nozze di Figaro* (Cherubino), *Postcard from Morocco* (Lady with a Hat Box), and *L'Ormindo* (Sicle) for the Curtis Opera Theatre; roles for the New Jersey Opera Theater, Chautauqua Institution, Juilliard Opera Center; and, as a soloist, a concert with the New York Philharmonic.

Charlotte Dobbs (Iolanta, May 11) is a soprano from Chester, Vt., studying in the opera program with Marlena Kleinman Malas. Credits include: *Ainadamar* (Nuria) and *Le nozze di Figaro* (Countess) for the Curtis Opera Theatre; soloist, Nielsen Symphony No. 3 ("Sinfonia espansiva") with the Curtis Symphony Orchestra and Alan Gilbert; and roles for the Juilliard Opera Center, Yale Opera, Chautauqua Institution, and Marlboro Music Festival.

Evan Hughes (René, May 9) is a bass-baritone from Santa Barbara, Calif., studying in the opera program with Marlena Kleinman Malas. Credits include: *Ainadamar* (José Tripaldi), *Le nozze di Figaro* (title role), *Postcard from Morocco* (Man with a Cornet Case), *La rondine* (Périchaud), *The Audition* (ensemble), and *L'Ormindo* (Ariadeno) for the Curtis Opera Theatre; roles for Music Academy of the West, UCLA, Opera Santa Barbara, Interstate Five Productions, and Skagen Festival in Denmark; and recitals in Carnegie Hall for the Marilyn Horne Foundation, in Verizon Hall for a Philadelphia Orchestra postlude, and on the Brownville (Neb.) Concert Series.

Karen Jesse (Friend of Iolanta) is a soprano from Prairie View, Ill., studying in the opera program with Marlena Kleinman Malas. Credits include: *Ainadamar* (Chorus), *La Voix humaine*, *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *L'Ormindo* (Nerillo), *Albert Herring* (Lady Billows), *Trouble in Tahiti* (Dinah), *Dido and Aeneas* (Second Witch), *Ariadne auf Naxos* (Echo), and *The Magic Flute* (First Lady) for the Curtis Opera Theatre; roles for the Chautauqua

Institution and Oberlin Opera Theater; and performances with the Cleveland Orchestra.

Adrian Kramer (Robert, May 9) is a baritone from Guelph, Ontario, studying in the opera program with Marlena Kleinman Malas. Credits include: *Le nozze di Figaro* (Count), *Postcard from Morocco* (Man with a Shoe Sample Kit), and *L'Ormindo* (Amida) for the Curtis Opera Theatre; soloist, Nielsen Symphony No. 3 ("Sinfonia espansiva") with the Curtis Symphony Orchestra and Alan Gilbert; roles for the Juilliard Opera Center, Chautauqua Institution, and Steans Institute for Young Artists at the Ravinia Festival; and recitals in Lincoln Center's Alice Tully Hall.

Amanda Majeski (Iolanta, May 9) is a soprano from Gurnee, Ill., studying in the opera program with Marlena Kleinman Malas. Credits include: *Ainadamar* (Nuria), *La Voix humaine*, *Postcard from Morocco* (Lady with a Cake Box), *La rondine* (Magda), *The Audition* (ensemble), and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre; soloist, R. Strauss *Rosenkavalier Suite* with the Curtis Symphony Orchestra; *Rigoletto* (Countess Ceprano) for the Opera Company of Philadelphia; and roles for the Opera Theatre of Saint Louis and Northwestern University. Recently she gave a duo-recital at Carnegie Hall for the Marilyn Horne Foundation and received a 2007 Sara Tucker Study Grant from the Richard Tucker Music Foundation.

Marquita Raley (Martha) is a mezzo-soprano from Washington, D.C., studying in the opera program with Marlena Kleinman Malas. Credits include: *Ainadamar* (Chorus), *L'elisir d'amore* (Giannetta), and *Le nozze di Figaro* (Marcellina) for the Curtis Opera Theatre; and roles for the Juilliard Opera Center and the Chautauqua Institution.

Kevin Ray (Robert, May 11) is a baritone from Cornwall, N.Y., studying in the opera program with Mark Oswald, adjunct faculty. Credits include: *Le nozze di Figaro* (Count) for the Curtis Opera Theatre; *Little Women* (John Brooke), *L'elisir d'amore* (Belcore), *Die Lustigen Weiber von Windsor* (Herr Fluth), and *La Cambiale di Matrimonio* (Slook) for Oberlin Conservatory of Music; *L'elisir d'amore* (Dulcamara) for Oberlin in Italy; and *Il viaggio a Reims* (Antonio) for the Rossini Opera Festival.

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Thomas Shivone (Bertrand) is a bass-baritone from Fort Worth, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *L'elisir d'amore* (Chorus) and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; *Barrabas* (Judas) and *Meet Me at Luigi's* (Luigi) for the Travis Avenue Baptist Church in Fort Worth; *The Gondoliers* (Gondolier) for the Fort Worth Academy

of Fine Arts; and, as a soloist, Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth. Recent awards: the Jack Kent Cooke Young Artist Award and the voice prize in the Schlern International Music Festival Competition.

Joshua Stewart (Almeric, May 9) is a tenor from New Orleans, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Ainadamar* (Ruiz Alonso), *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormindo* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; Music Academy of the West; Centro Studi Lirica in Italy; and roles for Intermezzo Young Artist Development Program and New Orleans Center for Creative Arts.

Ashley Thouret (Friend of Iolanta) is a soprano from Toronto, studying in the voice program with Marlena Kleinman Malas. Credits include: *Ainadamar* (Chorus), *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Belinda), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and a concert with the Ocean City Pops Orchestra.

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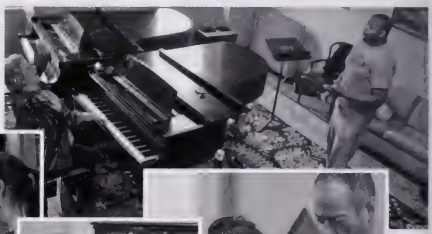
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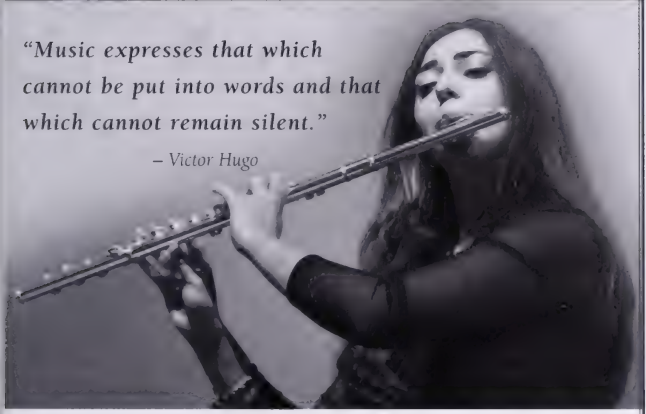
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With special guest Midori, violin; Pei-Shan Lee, piano
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Philadelphia Recital Debut
With Philadelphia Orchestra percussionists Don Liuzzi & Chris Deviney; Koji Attwood, piano
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Friday, December 7, 2007
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Art songs and favorite opera arias & ensembles
CLARINETIST JOSÉ FRANCH-BALLESTER & FRIENDS
With special guests Ida Kavafian, violin; Makoto Nakura, marimba & Anna Polonsky, piano
Sunday, February 17, 2008
3:00 p.m. at the Trinity Center
Debussy, Stravinsky, Kevin Puts, Piazzolla & a world premiere by Paul Schoenfield
VIOLINIST JENNIFER CURTIS,
Winner of the MILKA/ASTRAL VIOLIN PRIZE
Philadelphia Recital Debut
With Astral graduate pianist Natalie Zhu & Philadelphia Orchestra harpsichordist/violinist Davyd Booth
Sunday, March 9, 2008
3:00 p.m. at the Trinity Center
Tartini, Enescu, Ysaye, Brahms & Jennifer Curtis
PIANIST ANDRIUS ŽLABYS & FRIENDS
With Pavel Ilyashov & Yayra Matyakubova, violins; Anton Jivaev, viola & Wendy Warner, cello
Sunday, March 30, 2008
3:00 p.m. at the Trinity Center
Dmitri Levkovich, Mahler, and world premières by Luis Prado & Yevgeniy Sharlat
A DOUBLE CELEBRATION
With Astral graduate pianists Simone Dinnerstein & Natalie Zhu; violinists Saeka Matsuyama & Jennifer Curtis; cellist Clancy Newman; Symphony in C; Rossen Milanov, Music Director
Friday, April 4, 2008
7:30 p.m. at the Kimmel Center
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Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Ninth Student Recital
Sunday, May 11 at 3 p.m.
Field Concert Hall

Fantasia on the Opera *La traviata* by Giuseppe Verdi — Donato Lovreglio (1841–1907)

Fantasiestücke, Op. 73 — Robert Schumann (1810–56)
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Solo de concours — André Messager (1853–1929)

Yao Guang Zhai, clarinet
Ran Jia, piano

Concerto in A minor, Op. 53 — Antonín Dvořák (1841–1904)
Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Nikki Chooi, violin
Jungeun Kim, piano

Introduction et tarantelle, Op. 43 Pablo de Sarasate
(1844–1908)

Nikki Chooi, violin
Jungeun Kim, piano

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Coach

The Lovreglio fantasy, Schumann fantasies, and Messager composition were prepared by Donald Montanaro.

Performers

Nikki Chooi from Victoria, British Columbia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2007.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Yao Guang Zhai from Taiyuan, Shan Xi Province, China, is a student of Donald Montanaro and entered Curtis in 2005.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital
Sunday, May 11 at 8 p.m.
Graduation Recital: Stephanie Liem, organ
Field Concert Hall

J.S. Bach	**Toccata and Fugue in F major, BWV 540**
Franck	**Prélude, fugue et variation for Organ, Op. 18**
Guilmant	**Allegro appassionato from Sonata No. 5 in C minor, Op. 80**
Ives	**Variations on *America***
Schumann	***Vier Skizzen für Pedalflügel*, Op. 58, selections**

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundredth Student Recital
Graduation Recital—Stephanie Liem, organ
Sunday, May 11 at 8 p.m.
Field Concert Hall

Toccata and Fugue in F major, BWV 540	Johann Sebastian Bach (1685–1750)
***Vier Skizzen für Pedalflügel*, Op. 58, selections** Nr. 2: Nicht schnell und sehr markirt Nr. 4: Allegretto	Robert Schumann (1810–56)
Allegro appassionato from Sonata No. 5 in C minor, Op. 80	Alexandre Guilmant (1837–1911)
Prélude, fugue et variation for Organ, Op. 18	César Franck (1822–90)
Variations on *America*	Charles Ives (1874–1954)

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performer

Stephanie Liem, from Haverford, Pa., began studying the organ at age nine. At eleven, she was the youngest person ever to play the Wanamaker Organ, and she has given many recitals on the instrument since then.

Ms. Liem performs annual recitals at the Church of the Redeemer in Bryn Mawr, Pa., and St. John's Cathedral in Hong Kong. She has also given recitals at the Cathedral of St. Philip in Atlanta; Doylestown, Arch Street, and Bryn Mawr Presbyterian churches in Pennsylvania; and Grace United Methodist Church in Wilmington, Del. She has performed with the Delaware County Youth Orchestra, Delaware County Symphony, Philadelphia Organ Quartet, and the Bryn Mawr Girlchoir.

Last summer, in addition to accompanying the choir of St. Peter's Episcopal Church of Lewes, Del., on its tour of Scotland, she performed with the Curtis organ department in Paris and Ocean Grove, N.J. In April 2008 she performed at Spivey Hall in Atlanta.

Ms. Liem won first place in West Chester University's Third Annual Organ Competition and second place in the high school division of the Albert Schweitzer Organ Festival. She also performs as the alto section leader at Church of the Redeemer in Bryn Mawr. She held a similar position at First Baptist Church of Philadelphia.

Ms. Liem entered The Curtis Institute of Music in 2004 and studies with Alan Morrison. She holds the Mrs. Cary William Bok Fellowship.

Next Student Recital

Monday, May 12 at 5:15 p.m.
Graduation Recital: Hwi-Eun Kim, violin,
with Shih-Wei Huang, piano
Field Concert Hall

J. S. Bach	**Sonata No. 1 in G minor, BWV 1001**
Ysaÿe	**Sonata in E major, Op. 27, No. 6**
	Hwi-Eun Kim, violin
Beethoven	**Sonata No. 7 in C minor, Op. 30, No. 2**
Tchaikovsky	**Valse-Scherzo, Op. 34**
	Hwi-Eun Kim, violin
	Shih-Wei Huang, piano

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This Week at Curtis

Student Recital Series: Field Concert Hall

Monday, May 12 at 8 p.m.—Graduation Recital: Gabe Globus-Hoenich, timpani and percussion

Tuesday, May 13 at 5:15 p.m.

Tuesday, May 13 at 8 p.m.—Graduation Recital: Patricia Franceschy, timpani and percussion

Wednesday, May 14 at 5:15 p.m.

Wednesday, May 14 at 8 p.m.—Graduation Recital: Johnny Teyssier, clarinet

Thursday, May 15 at 5:15 p.m.

Thursday, May 15 at 8 p.m.—Graduation Recital: Bronwyn Banerdt, cello

Friday, May 16 at 5:15 p.m.

The 2008–09 Curtis Student Recital Series will begin on Monday, October 13.

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The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred-First Student Recital
Graduation Recital—Hwi-Eun Kim, violin
with Shih-Wei Huang, piano
Monday, May 12 at 5:15 p.m.
Field Concert Hall

Sonata No. 1 in G minor, BWV 1001 Johann Sebastian Bach (1685–1750)
Adagio
Fuga: Allegro
Siciliana
Presto

Hwi-Eun Kim, violin

Sonata No. 7 in C minor, Op. 30, No. 2 Ludwig van Beethoven (1770–1827)
Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Hwi-Eun Kim, violin
Shih-Wei Huang, piano

Sonata in E major, Op. 27, No. 6 Eugène Ysaÿe
(1858–1931)

Hwi-Eun Kim, violin

Valse-Scherzo, Op. 34 Peter Ilich Tchaikovsky
(1840–93)

Hwi-Eun Kim, violin
Shih-Wei Huang, piano

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.
Recitals are professionally recorded for educational use and possible broadcast.

Performers

Hwi-Eun Kim from Daegu, Korea, entered The Curtis Institute of Music in 2003. The eighteen-year-old is a student of Ida Kavafian and Joseph Silverstein. Ms. Kim began studying violin at age eight and made her solo debut in 2000 as a soloist with the Daegu Philharmonic. She has also performed on the Kumho Prodigy Concert Series and as a guest soloist with the Korean Festival Orchestra at the Daegu Opera House.

Ms. Kim has won several competitions in Korea, including the Ehwa Competition, and has been interviewed by Korean television stations KBS and TBC. Prior to entering Curtis, she studied at the Korean National University of the Arts.

While at Curtis, Ms. Kim performed in master classes with artists such as Pinchas Zukerman and Robert Mann. This summer she will return to Perlman Music Program, and she has also attended ENCORE School for Strings and National Arts Centre.

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Next Student Recital

Monday, May 12 at 8 p.m.
Graduation Recital: Gabe Globus-Hoenich, percussion
Field Concert Hall

Works by Cage, Gabe Globus-Hoenich, Lang, Manoury, and Xenakis

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. To easily check the weekly schedule, visit www.curtis.edu or join the mailing list at tickets@curtis.edu. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred-Second Student Recital
Graduation Recital—Gabe Globus-Hoenich, timpani and percussion
Monday, May 12 at 8 p.m.
Field Concert Hall

Improvisation — Gabe Globus-Hoenich (b. 1986)
White Noise
After Moto perpetuo
After Canaries
Gabe Globus-Hoenich, timpani

Le Livre des claviers II — Phillippe Manoury (b. 1952)
Patricia Franceschy, marimba
Gabe Globus-Hoenich, marimba

Psappha — Iannis Xenakis (1922–2001)
Gabe Globus-Hoenich, percussion

INTERMISSION

Third Construction — John Cage (1912–92)

Gabe Globus-Hoenich, percussion
Benjamin Folk, percussion
Mari Yoshinaga, percussion
Patricia Franceschy, percussion

Cheating Lying Stealing — David Lang (b. 1951)

Gabe Globus-Hoenich, marimba, percussion
Teddy Abrams, piano
Paul Kowert, double bass
Johnny Teyssier, bass clarinet
Benjamin Folk, antiphonal brake drums, percussion
Michael Sparhuber, antiphonal brake drums, percussion

Elegua — Traditional

Gabe Globus-Hoenich, bata drum
Benjamin Folk, bata drum
Sean Hennessey, vocals, bata drum
Patricia Franceschy, vocals, percussion
Mari Yoshinaga, vocals, percussion

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Performers

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004. He holds the Milton Levy Fellowship.

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Benjamin Folk from Leland, Miss., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2006.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Michael Sparhuber from Brockport, N.Y., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Mari Yoshinaga from Kagoshima, Japan, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

Sean Hennessey, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, May 13 at 5:15 p.m.
Field Concert Hall

J. S. Bach	**Partita No. 2 in G minor, BWV 1004** Minkyung Sung, viola
Chaminade	**Concertino for Flute and Orchestra, Op. 107** Bile Zhang, flute Ruoyu Huang, piano
Kuhlau	**Trio in G major, Op. 119** Bile Zhang, flute Maron Khoury, flute Ruoyu Huang, piano
Ravel	***Gaspard de la nuit*** Haochen Zhang, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred-Third Student Recital
Tuesday, May 13 at 5:15 p.m.
Field Concert Hall

Concertino for Flute and Orchestra, Op. 107 — Cécile Chaminade (1857–1944)

Bile Zhang, flute
Ruoyu Huang, piano

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833–97)

Allegro amabile
Allegro appassionato
Andante con moto—Allegro

Hyo Bi Sim, viola
Yekwon Sunwoo, piano

Gaspard de la nuit — Maurice Ravel (1875–1937)

Ondine
Le gibet
Scarbo

Haochen Zhang, piano

Trio in G major, Op. 119 — Friedrich Kuhlau (1786–1832)

Allegro moderato
Adagio patetico—Sostenuto assai
Rondo—Allegro

Bile Zhang, flute
Maron Khoury, flute
Ruoyu Huang, piano

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Coaches

The Chaminade concertino and Kuhlau trio were prepared by Jeffrey Khaner.

The Brahms sonata was prepared by Roberto Diaz.

Performers

Ruoyu Huang from Chengdu, Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2006.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Hyo Bi Sim from Seoul is a student of Roberto Díaz and entered Curtis in 2005.

Yekwon Sunwoo from AnYang, Korea, is a student of Seymour Lipkin and entered Curtis in 2005.

Bile Zhang from Beijing is a student of Jeffrey Khaner and entered Curtis in 2007.

Haochen Zhang from Shanghai is a student of Gary Graffman and entered Curtis in 2005.

Next Student Recital

Tuesday, May 13 at 8 p.m.
Graduation Recital: Patricia Franceschy, timpani and percussion
Field Concert Hall

Cage	***Third Construction***
	Patricia Franceschy, percussion
	Matthew Glandorf, percussion ('91)
	Benjamin Folk, percussion
	Mari Yoshinaga, percussion
Carter	**Selections from Eight Pieces for Four Timpani**
Lang	***Anvil Chorus***
	Patricia Franceschy, percussion
Manoury	**Le Livre des claviers II**
	Patricia Franceschy, marimba
	Gabe Globus-Hoenich, marimba
Takemitsu	***Rain Tree***
	Patricia Franceschy, vibraphone
	Benjamin Folk, marimba
	Mari Yoshinaga, marimba

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred-Fourth Student Recital
Graduation Recital—Patricia Franceschy, timpani and percussion
Tuesday, May 13 at 8 p.m.
Field Concert Hall

Eight Pieces for Four Timpani, selections — Elliott Carter (b. 1908)
Canto
Improvisation

Patricia Franceschy, timpani

Le Livre des claviers II — Phillippe Manoury (b. 1952)

Patricia Franceschy, marimba
Gabe Globus-Hoenich, marimba

Rain Tree — Tōru Takemitsu (1930–96)

Patricia Franceschy, vibraphone
Benjamin Folk, marimba
Mari Yoshinaga, marimba

INTERMISSION

Anvil Chorus — David Lang (b. 1951)

Patricia Franceschy, percussion

Third Construction — John Cage (1912–92)

Patricia Franceschy, percussion
Gabe Globus-Hoenich, marimba
Benjamin Folk, percussion
Mari Yoshinaga, percussion

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Performers

Patricia Franceschy entered The Curtis Institute of Music in 2004 and studies percussion with Don Liuzzi, Rolando Morales-Matos, and Scott Robinson. She has performed throughout North America, South America, and Asia at venues including Carnegie Hall in New York City, Sala Nezahualcóyotl in Mexico City, Teatro Colón in Buenos Aires, and Kumho Art Hall in Seoul.

In her native Mexico, Ms. Franceschy served as timpanist of the ISMEV Symphony Orchestra in Veracruz and has been a member of the Xalapa and Minería symphony orchestras. She has also appeared with the Curtis Symphony Orchestra, Philadelphia Orchestra, Philadelphia Orchestra Percussion Group, and Youth Orchestra of the Americas.

Ms. Franceschy was a top prize-winner at the 2004 Xalapa Marimba Competition and a finalist in the 2003 Cynthia Woods

Mitchell Young Artist Competition. She received Zildjian scholarship awards in 2007 and 2008 and holds the Marianne W. and Randall L. Tobias Annual Fellowship.

In addition to classical percussion, her musical pursuits extend to jazz and improvisation. This summer Ms. Franceschy is a member of the faculty at the Reading Summer Music Institute.

Benjamin Folk from Leland, Miss., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2006.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Mari Yoshinaga from Kagoshima, Japan, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, May 14 at 5:15 p.m.
Field Concert Hall

J. S. Bach	**Partita No. 2 in G minor, BWV 1004** Minkyung Sung, viola
Prokofiev	**Concerto No. 1 in D major, Op. 19** Zenas Hsu, violin Jungeun Kim, piano
Sarasate	***Navarra*** Chan Ho Park, violin Jeoung-Yin Kim, violin Kuok-Wai Lio, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred-Fifth Student Recital
Wednesday, May 14 at 5:15 p.m.
Field Concert Hall

Partita No. 2 in G minor, BWV 1004 — Johann Sebastian Bach (1685–1750)
Allemande
Courante
Sarabande
Gigue
Chaconne

Minkyung Sung, viola

Concerto No. 1 in D major, Op. 19 — Sergey Prokofiev (1891–1953)
Andantino
Scherzo: Vivacissimo
Moderato

Zenas Hsu, violin
Jungeun Kim, piano

Navarra — Pablo de Sarasate (1844–1908)

Chan Ho Park, violin
Jeoung-Yin Kim, violin
Kuok-Wai Lio, piano

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Coach

The Sarasate dance was prepared by Shmuel Ashkenasi.

Performers

Zenas Hsu from San Jose, Calif., is a student of Ida Kavafian and entered Curtis in 2007.

Jeoung-Yin Kim from Seoul is a student of Yumi Ninomiya Scott and entered Curtis in 2007.

Kuok-Wai Lio from Macau, China, is a student of Gary Graffman and entered Curtis in 2006.

Chan Ho Park from Seoul is a student of Victor Danchenko and Aaron Rosand and entered Curtis in 2006.

Minkyung Sung from Seoul is a student of Misha Amory and entered Curtis in 2005.

Jungeun Kim, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, May 14 at 8 p.m.
Graduation Recital: Johnny Teyssier, clarinet
Field Concert Hall

Teddy Abrams — ***6th Floor***
Johnny Teyssier, clarinet
Harrison Drake Hollingsworth, bassoon
Josef Špaček, violin
Alexander Hanna, double bass
Patricia Franceschy, vibraphone
Gabe Globus-Hoenich, drumset
Teddy Abrams, piano

Bernstein — **Sonata for Clarinet and Piano**
Brahms — **Sonata in E-flat major, Op. 120, No. 2**
Debussy — **Première rapsodie**
Johnny Teyssier, clarinet
Teddy Abrams, piano

Mozart — **Quintet in A major, K. 581**
Johnny Teyssier, clarinet
Joel Link, violin
Erin Schreiber, violin
Marina Thibeault, viola
Camden Shaw, cello

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This Week at Curtis

Student Recital Series: Field Concert Hall

Thursday, May 15 at 5:15 p.m.

Thursday, May 15 at 8 p.m.—Graduation Recital: Bronwyn Banerdt, cello

Friday, May 16 at 5:15 p.m.

The 2008–09 Curtis Student Recital Series will begin on Monday, October 13.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred-Sixth Student Recital
Graduation Recital—Johnny Teyssier, clarinet
Wednesday, May 14 at 8 p.m.
Field Concert Hall

Sonata for Clarinet and Piano — Leonard Bernstein ('41) (1918–90)
Grazioso—Un poco più mosso
Andantino—Vivace e leggiero

Première rapsodie — Claude Debussy (1862–1918)

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833–97)
Allegro amabile
Allegro appassionato
Andante con moto—Allegro

Johnny Teyssier, clarinet
Teddy Abrams, piano

INTERMISSION

Quintet in A major, K. 581 — Wolfgang Amadeus Mozart (1756–91)

Allegro
Larghetto
Menuetto
Allegretto con variazioni

Johnny Teyssier, clarinet
Joel Link, violin
Erin Schreiber, violin
Marina Thibeault, viola
Camden Shaw, cello

6th Floor — Teddy Abrams (b. 1987)

Overture—Fugue—Repeat—Duos—Finale

Johnny Teyssier, clarinet
Harrison Drake Hollingsworth, bassoon
Josef Špaček, violin
Alexander Hanna, double bass
Patricia Franceschy, vibraphone
Gabe Globus-Hoenich, drumset
Teddy Abrams, piano

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Performers

Johnny Teyssier from Shoreview, Minn., entered The Curtis Institute of Music in 2004 and studies clarinet with Donald Montanaro. He recently won the 2008 Juventus Prize, an award given by the Cambrai, France, a musical organization to identify the most talented young soloists in Europe. Mr. Teyssier, a citizen of both France and the United States, will attend the Eighteenth Annual Juventus Festival in July.

As a guest artist at the Irish Chamber Orchestra's 2007 MBNA Shannon International Music Festival held in Limerick, Mr. Teyssier received the ICO Ardan award, given to a young musician with extraordinary potential. He accepted an invitation to play Copland's Clarinet Concerto with the Irish Chamber Orchestra in February 2009.

Mr. Teyssier performs with Symphony in C and the Network for New Music. He has attended the Yellow Barn Music Festival, International Young Artists Music Festival, and Boston University Tanglewood Institute.

He began studying the clarinet at age ten and has since appeared as a soloist with the Saint Paul Chamber Orchestra, Roseville Strings, and Interlochen Academy Band and Academy Orchestra. Mr. Teyssier holds the Frank S. Bayley Annual Fellowship.

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Alexander Hanna from Bowling Green, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and Daniel Matsukawa and entered Curtis in 2004.

Joel Link from Americus, Ga., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2005.

Erin Schreiber from Elsah, Ill., is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2004.

Camden Shaw from Bellevue, Wash., is a student of Peter Wiley and entered Curtis in 2006.

Josef Špaček from Prague is a student of Ida Kavafian and entered Curtis in 2004.

Marina Thibeault from Québec City is a student of Misha Amory and Michael Tree and entered Curtis in 2007.

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Next Student Recital
Thursday, May 15 at 5:15 p.m.
Field Concert Hall

Works by Chopin, Creston, Liszt, and Ysaÿe

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred-Seventh Student Recital
Thursday, May 15 at 5:15 p.m.
Field Concert Hall

Fantasy, Op. 42 — Paul Creston (1906–85)

Samuel Schlosser, trombone
Hugh Sung, piano

Sonata in A minor, Op. 27, No. 2 ("Obsession") — Eugène Ysaÿe (1858–1931)
Prélude: Poco vivace
Malinconia: Poco lento
Danse des ombres: Sarabande (lento)
Les Furies: Allegro furioso

Ji-Won Song, violin

Études, Op. 10, selections — Frédéric Chopin (1810–49)
No. 1 in C major
No. 2 in A minor

***Étude d'exécution transcendante* No. 5: "Feux follets"** — Franz Liszt (1811–86)

Yen Yu Chen, piano

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Performers

Yen Yu Chen from Taipei, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2005.

Samuel Schlosser from Seattle is a student of Nitzan Haroz and entered Curtis in 2007.

Ji-Won Song from Seoul is a student of Victor Danchenko and Yumi Ninomiya Scott and entered Curtis in 2007.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Thursday, May 15 at 8 p.m.
Graduation Recital: Bronwyn Banerdt, cello,
with Kuok-man Lio, keyboard
Field Concert Hall

J. S. Bach	**Sonata No. 1 for Viola da Gamba and Harpsichord in G major, BWV 1027**
	Bronwyn Banerdt, cello
	Kuok-man Lio, harpsichord
Beethoven	**Sonata No. 2 in G minor, Op. 5, No. 2**
Schnittke	**Sonata No. 1 for Cello and Piano**
Schumann	**Fantasiestücke, Op. 73**
	Bronwyn Banerdt, cello
	Kuok-man Lio, piano

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Final Student Recital
Friday, May 16 at 5:15 p.m.
Curtis in Europe
Field Concert Hall

Brahms	**Zwei Gesänge, Op. 91**
	Evan Hughes, bass-baritone
	Milena Pajaro-van de Stadt, viola
	Mikael Eliasen, piano
Kurtág	***Hommage à R. Sch.*, Op. 15d**
Schumann	***Vier Märchenerzählungen*, Op. 132**
	Johnny Teyssier, clarinet
	Milena Pajaro-van de Stadt, viola
	Teddy Abrams, piano
Schubert	**"Der Hirt auf dem Felsen," D. 965**
	Rinnat Moriah, soprano
	Johnny Teyssier, clarinet
	Mikael Eliasen, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred-Eighth Student Recital
Graduation Recital—Bronwyn Banerdt, cello,
with Kuok-man Lio, keyboard
Thursday, May 15 at 8 p.m.
Field Concert Hall

Sonata No. 2 in G minor, Op. 5, No. 2 — Ludwig van Beethoven (1770–1827)
Adagio sostenuto ed espressivo—
Allegro molto più tosto presto
Rondo: Allegro

Fantasiestücke, Op. 73 — Robert Schumann (1810–56)
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer
Bronwyn Banerdt, cello
Kuok-man Lio, piano

INTERMISSION

Sonata No. 1 for Viola da Gamba and Harpsichord in G major, BWV 1027 — Johann Sebastian Bach (1685–1750)

Adagio—Allegro ma non tanto
Andante
Allegro moderato

Bronwyn Banerdt, cello
Kuok-man Lio, harpsichord

Sonata No. 1 for Cello and Piano — Alfred Schnittke (1934–98)

Largo
Presto
Largo

Bronwyn Banerdt, cello
Kuok-man Lio, piano



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Performers

Bronwyn Banerdt from Los Angeles is a student of David Soyer and entered Curtis in 2004. She made her solo debut in 2002 with the Los Angeles Philharmonic. She frequently collaborates with artists such as Midori, Stefan Milenkovich, Soovin Kim, and Jeremy Denk, and in 2007 she served as cellist in the Naumburg Chamber Music Award-winning Biava Quartet. Ms. Banerdt is a member of the Jupiter Symphony Chamber Players and the Matrix Music Collaborators. She has participated in the Taos School of Music and Sarasota Music Festival, and she will be appearing at Music from Angel Fire this summer and Marlboro Music in 2009.

Ms. Banerdt has captured top prizes in the Kingsville Bowed Instrument Competition, Bronislaw Kaper Awards, and Pasadena Showcase House Instrumental Competition, among others. She is the principal cello of Symphony in C and often performs as a substitute with the Philadelphia Orchestra and the New Jersey Symphony Orchestra. She received her Bachelor of Music degree at age nineteen from the USC Thornton School of Music, where she was a pupil of Ronald Leonard. Ms. Banerdt holds an Edwin B. Garrigues Annual Fellowship.

Kuok-man Lio from Macau, China, is a student of Otto-Werner Mueller and entered Curtis in 2005.

Final Student Recital
Friday, May 16 at 5:15 p.m.
Curtis in Europe
Field Concert Hall

Brahms	**Zwei Gesänge, Op. 91**
	Evan Hughes, bass-baritone
	Milena Pajaro-van de Stadt, viola
	Mikael Eliasen, piano
Kurtág	***Hommage à R. Sch.*, Op. 15d**
Schumann	***Vier Märchenerzählungen*, Op. 132**
	Johnny Teyssier, clarinet
	Milena Pajaro-van de Stadt, viola
	Teddy Abrams, piano
Schubert	**"Der Hirt auf dem Felsen," D. 965**
	Rinnat Moriah, soprano
	Johnny Teyssier, clarinet
	Mikael Eliasen, piano

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The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

One-Hundred-Ninth Student Recital
Curtis in Europe
Friday, May 16 at 5:15 p.m.
Field Concert Hall

◆

***Hommage à R. Sch.*, Op. 15d** — György Kurtág (b. 1926)

(merkwürdige Pirouetten des Kapellmeisters Johannes Kreisler): Vivo
"Kapellmeister Johannes Kreisler's Curious Pirouettes"

[E.: der begrenzte Kreis…]: Molto semplice, piano e legato
"Eusebius: The Delimited Circle"

[…und wieder zuckt es schmerzlich F. um die Lippen…]: Feroce, agitato
"… and again Florestan's lips tremble in anguish"

[Felhő valék, már süt a nap…] [töredék-töredék]: Calmo, scorrevole
"I was a cloud, now the sun is already shining …"

In der Nacht: Presto "At Night"

Abschied [Meister Raro entdeckt Guillaume de Machaut]: Adagio, poco andante
"Parting (Meister Raro discovers Guillame de Machaut)"

Johnny Teyssier, clarinet
Milena Pajaro-van de Stadt, viola
Teddy Abrams, piano

***Vier Märchenerzählungen*, Op. 132** — Robert Schumann (1810–56)

Lebhaft, nicht zu schnell
Lebhaft und sehr markiert
Ruhiges Tempo, mit zartem Ausdruck
Lebhaft, sehr markiert

Johnny Teyssier, clarinet
Milena Pajaro-van de Stadt, viola
Teddy Abrams, piano

Zwei Gesänge, Op. 91 — Johannes Brahms (1833–97)

"Gestillte Sehnsucht"
"Geistliches Wiegenlied"

Evan Hughes, bass-baritone
Milena Pajaro-van de Stadt, viola
Mikael Eliasen, piano

"Der Hirt auf dem Felsen," D. 965 — Franz Schubert (1797–1828)

Rinnat Moriah, soprano
Johnny Teyssier, clarinet
Mikael Eliasen, piano

(Texts and translations follow performer listing)

◆

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

This afternoon's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Channel 241), as part of *On Stage at Curtis*, which airs on Mondays, Wednesdays, and Fridays at 7 p.m.

Listen to this afternoon's program again online at InstantEncore.com.
Download instructions will be handed out after the recital.

Performers

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Evan Hughes from Santa Barbara, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2004.

Milena Pajaro-van de Stadt from Jacksonville, Fla., is a student of Roberto Díaz and Michael Tree and entered Curtis in 2006.

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Mikael Eliasen, artistic director of vocal studies and the Curtis Opera Theatre

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◆

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The 2008–09 series begins on Monday, October 13 at 8 p.m.

Zwei Gesänge, Op. 91

Music by Johannes Brahms

"Gestillte Sehnsucht" ("Satisfied Longing")

Text by Friedrich Rückert

In gold'nen Abendschein
getauchet,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein
hauchet
Des Abendwindes leises Weh'n.
Was lispeln die Winde, die
Vögelein?
Sie lispeln die Welt in Schlummer
ein.

Steeped in a golden evening glow,
How solemnly the forests stand!
In gentle voices the little birds
breathe
Into the soft fluttering of evening
breezes.
What does the wind whisper, and
the little birds?
They whisper the world into
slumber.

Ihr Wünsche, die ihr stets euch
reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann
schlummerst du?
Beim Lispeln der Winde, der
Vögelein,
Ihr sehnenden Wünsche, wann
schlaft ihr ein?

You, my desires, that stir
In my heart without rest or peace!
You longings that move my heart,
When will you rest, when will you
sleep?
By the whispering of the wind, and
of the little birds?
You yearning desires, when will you
fall asleep?

Was kommt gezogen auf
Traumesflügeln?
Was weht mich an so bang, so hold?
Es kommt gezogen von fernen
Hügeln,
Es kommt auf bebendem
Sonnengold.
Wohl lispeln die Winde, die
Vögelein,
Das Sehnen, das Sehnen, es schläft
nicht ein.

What will come of these dreamy
flights?
What stirs me so anxiously, so sweetly?
It comes, pulling me from far-off
hills,
It comes from the trembling gold of
the sun.
The wind whispers loudly, as do the
little birds;
The longing, the longing—it will
not fall asleep.

Ach, wenn nicht mehr in gold'ne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

Alas, when no longer into the golden distance
Does my spirit hurry on dream-wings,
When no more on the eternally distant stars
Does my longing gaze rest;
Then the wind and the little birds
Will whisper away my longing, along with my life.

Translation © Emily Ezust from recmusic.org

"Geistliches Wiegenlied" ("Lullaby for the Christchild")
Text by Emanuel von Geibel

Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heilgen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis und lind;
Stillet die Wipfel!
Es schlummert mein Kind.

Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.

Grimmige Kälte
Sauset hernieder,
Womit nur deck ich
Des Kindleins Glieder!
O all ihr Engel,
Die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein kind.

You who hover
Around these palms
In night and wind,
You holy angels,
Silence the treetops,
My child is sleeping.

You palms of Bethlehem
In the roaring wind,
How can you today
Bluster so angrily!
O roar not so!
Be still, bow
Softly and gently;
Silence the treetops!
My child is sleeping.

The child of heaven
Endures the discomfort,
Oh, how tired he has become
Of earthly sorrow.
Oh, now in sleep,
Gently softened,
His pain fades,
Silence the treetops!
My child is sleeping.

Fierce cold
Comes rushing,
How shall I cover
The little child's limbs?
O all you angels,
You winged ones
Wandering in the wind.
Silence the treetops!
My child is sleeping.

Translation © Lawrence Snyder and Rebecca Plack from recmusic.org

"Der Hirt auf dem Felsen," D. 965 ("The Shepherd on the Rock")
Music by Franz Schubert
Text by Wilhelm Müller

Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal herniederseh',
Und singe:
Fern aus dem tiefen dunklen Tal
Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn ich mich so heiß nach ihr Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,
So sehnend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.
Der Frühling will kommen,
Der Frühling, mein Freund,
Nun mach ich mich fertig
Zum Wandern bereit.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.

When on the highest rock I stand,
Gaze down into the deep valley,
And sing:
From afar in the deep dark valley
Floats up the echo
Of the ravines.

The further my voice reaches,
The clearer its echo
From below.
So far away my loved one lives,
Wherefore I yearn so ardently to be
Where she is.

With deep grief I am consumed,
My joy has gone,
Abandoned am I by earthly hope,
And so lonely here.

So longingly sounded my song in the wood,
So longingly through the night,
Drawing hearts to heaven
With wondrous power.
Spring is coming,
Spring, who is my friend,
And now I make ready,
Make ready to journey.

The further my voice reaches,
The clearer its echo
From below.

Translation by EMI Classics

Next Season at Curtis

Visit www.curtis.edu this summer for details on the 2008–09 Curtis Symphony Orchestra, Curtis Opera Theatre, Alumni Recital Series, and more.

Subscriptions go on sale June 2 online and through the Curtis Ticket Office, 215-893-7902.

The Curtis Institute of Music

Roberto Díaz, President

2007–08 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

◆

One-Hundred-Tenth Student Recital
Curtis in Europe
Friday, May 16 at 8 p.m.
Field Concert Hall

◆

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833–97)

Allegro amabile
Allegro appassionato
Andante con moto—Allegro

Milena Pajaro-van de Stadt, viola
Teddy Abrams, piano

***Façade*, selections** — William Walton (1902–83)
arranged by Christopher Palmer

Popular Song
Scotch Rhapsody
Tango—Pasodoblé

Johnny Teyssier, clarinet
Teddy Abrams, piano
Gabe Globus-Hoenich, speaker

Trio in E-flat major, K. 498 ("Kegelstatt") Wolfgang Amadeus Mozart (1756–91)

Andante
Menuetto
Rondeaux: Allegretto

Johnny Teyssier, clarinet
Milena Pajaro-van de Stadt, viola
Teddy Abrams, piano

INTERMISSION

I Hate Music!: A Cycle of Five Kid Songs Leonard Bernstein ('41) (1918–90)

"My Name Is Barbara"
"Jupiter Has Seven Moons"
"I Hate Music!"
"A Big Indian and a Little Indian"
"I'm a Person, Too"

Rinnat Moriah, soprano
Mikael Eliasen, piano

Sonata for Clarinet and Piano Bernstein

Grazioso—Un poco più mosso
Andantino—Vivace e leggiero

Johnny Teyssier, clarinet
Teddy Abrams, piano

"So Pretty" Bernstein

Evan Hughes, bass-baritone
Mikael Eliasen, piano

"Dream with Me" from *Peter Pan* Bernstein

Rinnat Moriah, soprano
Milena Pajaro-van de Stadt, viola
Mikael Eliasen, piano

"Glitter and Be Gay" from *Candide* Bernstein

Rinnat Moriah, soprano
Mikael Eliasen, piano

"Make Our Garden Grow" from *Candide* Bernstein

Rinnat Moriah, soprano
Evan Hughes, bass-baritone
Johnny Teyssier, clarinet
Milena Pajaro-van de Stadt, viola
Teddy Abrams, piano
Mikael Eliasen, piano

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Performers

Teddy Abrams from Oakland, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2005.

Gabe Globus-Hoenich from Montreal is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Evan Hughes from Santa Barbara, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2006.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2004.

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Mikael Eliasen, artistic director of vocal studies and the Curtis Opera Theatre

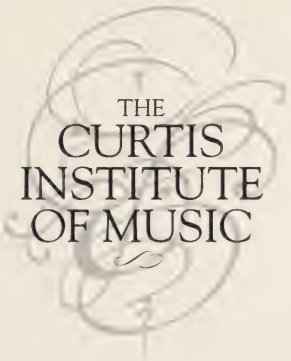
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Seventy-Fifth Commencement
and
Conferring of Degrees

Field Concert Hall

Saturday, May Seventeenth,
in the Year Two Thousand and Eight
at Eleven O'clock in the Morning

The Star-Spangled Banner

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?

Graduation Marshals

Yu-Wen Wang
Kuok-man Lio
Masha Popova
Christopher Weiss

Order of Ceremony

Prelude

Allegretto, Op. 1 — Louis Vierne (1870–1937)
Michael Stairs ('71), organ

Processional

Trumpet Voluntary in D — Jeremiah Clarke (1673–1707)
Michael Stairs ('71), organ

National Anthem

"The Star-Spangled Banner"

Introduction of Graduating-Student Speakers

Roberto Díaz (Viola '84), President

Address of Graduating-Student Speakers

Shanshan Yao (Violin)
Harrison Drake Hollingsworth (Bassoon)

Introduction of Commencement Speaker

Roberto Díaz (Viola '84), President

Address

Robert Capanna, Executive Director, Settlement Music School

Conferring of Honorary Degrees

by H. F. "Gerry" Lenfest, Chairman

Doctor of Music (honoris causa)

Robert Capanna
Joseph M. Field

Presentation of Awards and Prizes

by Roberto Díaz (Viola '84), President

Joan Hutton Landis Award for Excellence in Academics

Named for emerita faculty member Joan Hutton Landis, who, as chair of the Liberal Arts Department for twenty-four years, was an inspiring teacher, mentor, and avid supporter of young musicians' careers

Johnny Teyssier (Clarinet)

Edward Aldwell Award for Excellence in Musical Studies

Established in honor of Edward Aldwell (1938–2006), a brilliant performing artist, master teacher, and gifted author of music textbooks, who served on the Curtis Musical Studies Department faculty for thirty-five years

Harrison Drake Hollingsworth (Bassoon)

Charles Miller Prize: The Sergei Rachmaninoff Award

Created by long-time Curtis patron Charles Miller to honor outstanding musicians through named prizes—the Fritz Kreisler Award for violin, the Sergei Rachmaninoff Award for piano, and the Alfredo Casella Award for composition—awarded on a rotating basis to students who have excelled in these areas

Yuja Wang (Piano)

Festorazzi Prizes

Established by the estate of Marguerite Festorazzi to award promising voice and piano students

Rinnat Moriah (Voice)

Christopher Falzone (Piano), in absentia

Roman Rabinovich (Piano), in absentia

Milka Violin Artist Prize

Supported by Georges Markow-Totevy and the Markow-Totevy Foundation in memory of Milka Markow-Totevy to recognize a graduating violinist committed to participating in international violin competitions during the year after graduation

Tien-Hsin Cindy Wu (Violin)

Alumni Awards

The highest award that Curtis confers on its alumni, established to recognize outstanding and long-term contribution of service to and involvement in Curtis, as well as outstanding achievement in or contribution to the music profession

Seymour Lipkin (Piano '47)
Abba Bogin (Piano '49)

Christian R. and Mary F. Lindback Foundation Award for Distinguished Teaching

Given in recognition of outstanding service in stimulating and guiding the intellectual development of students at The Curtis Institute of Music

Dr. Jeanne M. McGinn

Interlude

Toccata on "O Filii et Filiae" — Lynnwood Farnam (1885–1930)
Michael Stairs ('71), organ

Awarding of Certificates and Diplomas and Conferring of Degrees in Course

by Roberto Díaz (Viola '84), President
Robert Fitzpatrick (Clarinet '68), Dean
assisted by Paul Bryan (Trombone '93), Registrar

Diploma

CONDUCTING
Edward Paul Maxwell Abrams

PIANO
Chenyang Xu

VIOLIN
Hwi-Eun Kim
Ike See
Quan Yuan

VIOLA
Rose Armbrust
Hanna Lee

VIOLONCELLO
Bronwyn Banerdt

TROMBONE
Achilles Liarmakopoulos
Christopher Guilfoyle

Bachelor of Music

COMPOSITION
Stephen Carrington Cabell Jr.

ORGAN
Stephanie Yen-Mun Liem

PIANO
Christopher Falzone, in absentia
Roman Rabinovich, in absentia
Yuja Wang
Kwan Yi

VOICE
Rinnat Moriah

VIOLIN
Bella Hristova
Danbi Um
Elena Bianca Urioste
Tien-Hsin Cindy Wu
Shanshan Yao

DOUBLE BASS
Alexander Martin Hanna

HARP
Carol Angel Lin

OBOE
Timothy Michael Sawyier

CLARINET
Johnny Teyssier

BASSOON
Harrison Drake Hollingsworth

HORN
Ryan James Stewart

TRUMPET
Rachel Serber

TIMPANI AND PERCUSSION
Hilda Patricia Franceschy Saucedo
Gabriel Jordan Globus-Hoenich

Professional Studies Certificate in Opera
Brian Z. Porter
DeAndre Simmons, in absentia

Master of Music in Opera
Katherine Davison Lerner

Welcome to the New Alumni
Plato Karayanis (Voice '56), Vice-Chairman, Alumni Council

Closing Remarks
Roberto Díaz (Viola '84), President

Recessional and Postlude
Carillon-sortie — Henri Mulet (1878–1967)
Michael Stairs ('71), organ


THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
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